

MUSICAL AMERICA



Edited by *John C. Freund*

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THOUSANDS ATTEND GREAT SÄNGERFEST

And Other Thousands Sing Songs
of the Fatherland in Madison
Square Garden

The call of the wild has had its day, but the wilderness of New York streets during the past week has listened to one of greater urgency—the call of the Sängersfest. Fable tells of the wonders of the Pied Piper's magic notes, but they could hardly have been greater than the thunderous echo which sufficed to fill the vastness of Madison Square Garden with thousands and thousands of music lovers.

A glance at the pages of metropolitan journals and the faces of the many who have surged around the portals of the Madison Square Garden would have impressed one with the idea of a German invasion. Sons and daughters of the Fatherland were here in hundreds and thousands to battle valiantly for the prizes of song. Even the houses in and near and distant parts of the city were adorned with flags and other emblems of the triumph of music.

The musical events which began last Saturday evening and ended with the grand picnic at Ulmer Park on Wednesday formed one of the largest festivals in New York history. Of its success there is no doubt.

MUSICAL AMERICA has detailed in past issues the outlines of the Sängersfest, its participants in general and plans of its programs.

Good management coupled with a favorable Providence brought no disappointment to any concerned; the music was as superb and magnificent as the bill-boards had heralded, and the audiences were as large and enthusiastic as the occasion deserved.

Madison Square Garden was an ideal temple for its holding. To augment the great seating capacity carpenters' hammers were soon rapping a colossal stand into place at the east end of the edifice, upon which the majority of the great organizations could find place.

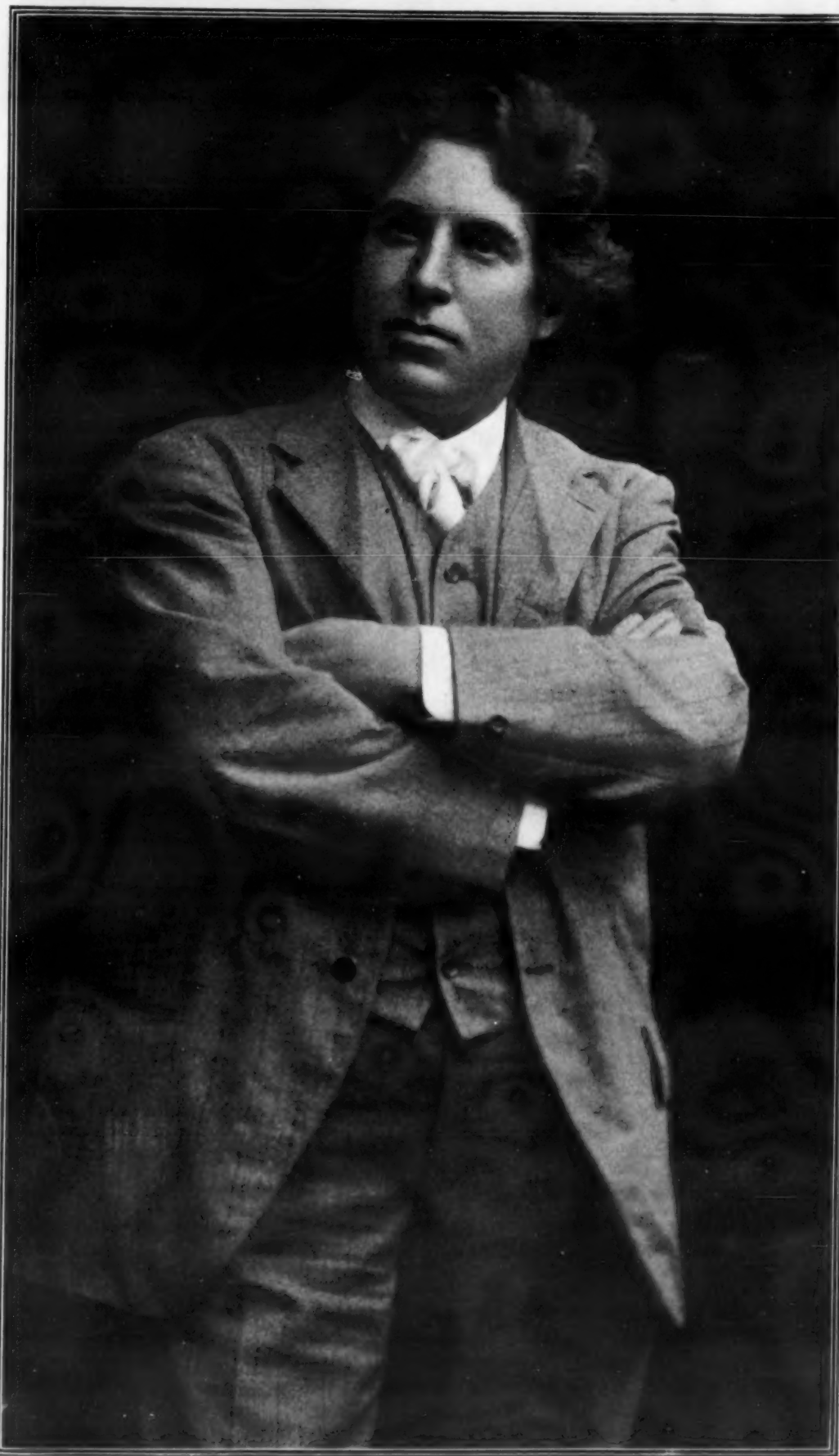
Red, white and blue, with almost as much of the German colors, draped the boxes and balconies and swung out majestically on the swells of the patriotic breeze. Overhead the tremendous skylight exposed a wide strip of the heavens, forming inlet for upper air coolness that a handkerchief-using, fan-waving audience could well appreciate.

The first concert took place on Saturday evening. Long before the time of its beginning a stream of German music-lovers began to make Madison avenue look like a transplanted "Unter Den Linden." The omnipresent speculator was there, of course, loudly declaiming the merits of "front seats on the aisle."

Boys of ubiquitous tendency helped to make the foyer a babel of advertisement for "the only authentic and official programs." At the box office a line that rivalled in size even the most exaggerated edition of the sea-serpent endeavored to pay good money for pasteboard or learn the whereabouts of the wily press agent or manager, a-seeking of the dreaded "courtesies."

Within the great hall, the eager expectancy of the throng was suddenly cut into by the sharp tones of a trumpet fanfare, sounded from the balcony by heralds in the garb of the olden days. At the far

[Continued on page 4]



CARL HEIN

One of the Two Musical Directors of the Sängersfest at Madison Square Garden—He Is Recognized by German Singers Throughout the Country as a Conductor of Great Personal Magnetism and a Musician of Eminence

Reed Miller and Nevada Van der Veer Married

Reed Miller, the well known tenor, and Nevada Vander Veer, the contralto, who has just completed her first season in America, were married in St. Mary's Church, Springfield Center, Otsego County, N. Y., on June 23.

Andreas Dippel has engaged Frances Rose, the Denver soprano of the Berlin Opera, for the Metropolitan season of 1912.

Kitty Cheatham's Success in London Recital

LONDON, June 21.—With her charming children and negro songs, Kitty Cheatham made her reappearance this afternoon at Steinway Hall. The elegant little concert room was filled by an audience that thoroughly enjoyed Miss Cheatham's art and amusing songs.

Among the distinguished people present was Mme. Nordica.

TWO SOCIETIES TIE FOR KAISER PRIZE

Phila. Junger Männerchor and N. Y.
Kreutzer Quartet Club Win
Same Number of Points

The feature of the Sängersfest and which probably aroused the keenest interest and curiosity was announcement of the successful competitors and the awarding of prizes, which took place at the picnic at Ulmer Park on Wednesday evening.

The Philadelphia Junger Männerchor and the Kreutzer Quartet Club of New York tied for first place. Each society will hold the prize for a year and a half.

The societies which had entered the lists for this great honor were:

The Kreutzer Quartet Club, of New York City, Frank Wuttge, president; Max Schinke, secretary; F. Albecke, director. The Gesang-Verein Concordia, of Wilkesbarre, Pa., Joseph H. Baer, president; Geo. Kraft, secretary; Adolf Hanson, director. The Junger Männerchor, of Philadelphia, Pa., Heinrich Hofmann, president; Conrad Kolb, secretary; Louis Koemmenich, director. The M. G. V. Arion, of Baltimore, Md., J. George Leffert, president; A. Kirschenhofer, secretary; David S. Melamet, director. The Männergesangverein Germania, of Newark, N. J., Ferdinand Reinhard, president; Carl Luebecke, secretary; William Laufenberg, director.

Another prize was a bust of the composer, Carl Maria von Weber, while a third was a tablet showing in relief the head of the composer and ardent advocate of German song, Conradin Kreutzer, and the final prize was in the shape of a diploma. The winners of the secondary honors were, respectively, the Männergesang Germania of Newark, the Wilkesbarre Concordia and the Baltimore Arion.

This was sung for on Tuesday evening and was regarded as the gala night of the festival. On Monday afternoon lesser competitions engaged attention. The following societies participated:

SINGING SOCIETIES OF THE 4TH CLASS.

Adler Männerchor, Brooklyn; Union Hill Liederkranz, Union Hill, N. J.; Riverside Männerchor, Riverside, N. J.; Germania, Poughkeepsie, N. Y.; Turner Männerchor, Atlantic City, N. J.; Germania Gesang-Verein, Brooklyn; Concordia Quartet Club, Philadelphia; Bremervörder Männerchor, Brooklyn; Metzger Gesang-Verein, Baltimore, Md. Won by Concordia Quartet Club, of Philadelphia.

SINGING SOCIETIES OF THE 3D CLASS.

M. G. V., Alpenröschen, Brooklyn; Schwäbischer Männerchor, Bridgeport, Conn.; Yonkers Quartet Club, Yonkers, N. Y.; Deutscher Liederkranz, Brooklyn; Schweizer Männerchor, Philadelphia; Mozart Männerchor, Baltimore, Md.; New Rochelle Männerchor, New Rochelle, N. Y.; Greenville Liederkranz, Jersey City. Won by Schweizer Männerchor, of Philadelphia.

SINGING SOCIETIES OF THE 2D CLASS.

Buffalo Sängerbund, Buffalo, N. Y.; Delaware Sängerbund, Wilmington, Del.; Syracuse Liederkranz, Syracuse, N. Y.; Harmonie Männerchor, Reading, Pa.; Swiss Harmony, West Hoboken, N. J.; Schwäbischer Sängerbund, Newark, N. J.; Bayrischer Sängerbund, Newark, N. J.; Washington Sängerbund, Washington, D. C. Won by Schwäbischer Sängerbund, of Newark.

On Tuesday afternoon the competing societies of the first class were:

SINGING SOCIETIES OF THE 1ST CLASS.

Jersey City Liederkranz, Jersey City, N. J.; Williamsburger Sängerbund, Brooklyn, N. Y.; Hartford Sängerbund, Hartford, Conn.; Germania Männerchor, Baltimore, Md.; Junger Männerchor, Scranton, Pa. Won by Williamsburger Sängerbund.

CITY AND COUNTY FEDERATIONS OF THE 1ST, 2D AND 3D CLASS.

United Singers of Newark, N. J.; United Singers of Brooklyn, N. Y.; United Singers of Philadelphia, Pa.; United Singers of Baltimore, Md.; United Singers of Hudson County, N. J.; United Singers of Long Island City, N. Y.; United Singers of Atlantic County, N. J. Won by Brooklyn United Singers and United Singers of Long Island.

DOMENICO RUSSO—TENOR—ATHLETE AND DUELIST



SIGNOR RUSSO AS "MANRICO"

Here is a tenor for whom you'd better look out if you should ever offend him—it's likely to bring on a dueling fit, and then anything from six months in the hospital to death is liable to happen to you. It must be said, however, to still any fearful heart, that Domenico Russo is just as much a gentleman and a cavalier as he is a formidable and celebrated duelist and a singer of Manhattan Opera House caliber.

Entwined around his "past" are sufficient heroics to make him irresistible to all the matinee girls from coast to coast. He is possessed of the real halo of romance, the kind that formerly ran around loose "when knighthood was in flower." Already, be it whispered low, he has caused two men, foolish enough to cross his path, to "bite the dust."

However, none of these things would come to light if left for Russo to relate. Unlike various other tenor persons whose names will not be divulged for the sake of their wives and families, his "exaggerated ego" is a malady unknown, and in modesty and unassuming manners he outviolet the

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violet. So, were it not for the interest which his really magnificent and beautiful singing occasioned and the publicity which merit alone justified, the veil might never have been lifted.

One of the "affairs of honor" took place in South America. It happened while with a party of Chilean army officers. At this time the rivalry between that country and Peru was at its height. One of the officers proposed a toast to his government. This was drunk, and Russo, in turn, remembering the many honors he had won in Peru and the kindnesses shown to him in Lima, toasted Peru and the Peruvians. Words, plus insults, finally led to a duel with pistols. The outcome of the affair nearly precipitated a breach of the peace between the two countries, but this was avoided and Russo effected his escape.

Any one who has seen Russo in "Trova-tore" can tell from the way that he handles his sword that he is adept with it—he doesn't swing it as though it were a baseball bat. Indeed, the sword is one of his delights, and one of his greatest griefs is the scarcity of fencers in this country.

Russo has originality in his art. He trains for it just as a pugilist or a runner does. "A singer must have strength and power to go through the arduous task of interpreting a grand opera rôle, just as a blacksmith must possess the ability to wield a sledgehammer all day," he explains. "This is, of course, a broad comparison, but it answers the purpose by showing that an artist must have health and physical development."

The parlor of his suite of rooms on the upper West Side is converted into a veritable gymnasium; dumbbells, ranging in weight from 5 to 200 pounds; indian-clubs, weight-pulls, rowing apparatus, headlifts, horizontal bars and punching bags being scattered everywhere.

"In the Italian school of singing the first principle is vigor and strength," says Russo. "This is the necessary foundation for perfect singing—the power which comes from a perfectly healthy and carefully developed diaphragm and strengthened muscles of the stomach, throat and chest."



ANOTHER POSE AS "MANRICO"

Russo was born in Messina in 1873, and at the age of nineteen made his debut at Sardegna in "Faust."

With Caruso and four others he studied four years under the same master. Puccini was so interested in the vocal possibilities of Russo that he himself taught him for six months in the tenor rôles of "Manon Lescaut" and "La Bohème."

In 1894 he sang under Gatti-Casazza's management in the latter's home city (Ferrara) and also in Venice, Trieste, Milan, Voghera and Verona.

The following three years he spent in South America, singing in the principal cities in Argentine, Chili, Peru, Guatemala, Ecuador, Costa Rica, Cuba and Mexico with the Lombardi Opera Company. Then followed a seven-year engagement at the Old and New Tivoli Opera House in San Francisco. For two years he sang with Tetrassini as first tenor. His repertoire included forty-five operas. The wily Oscar Hammerstein, perceiving a "good thing," has engaged him for five years, beginning next November.

J. B. C.

Director Pache Sails for Europe

BALTIMORE, June 21.—Joseph Pache, conductor of the Oratorio Society, and Mrs. Pache have sailed for Europe. While abroad, Mr. Pache will visit Max Fiedler, conductor of the Boston Symphony Orchestra, at Hamburg, and will then go to Copenhagen, Denmark, as a guest of Asger Hamerik, formerly director of the Peabody Conservatory. Mr. Pache will also visit Baron Mendelssohn, nephew of the great composer.

At a recent meeting of the Oratorio Society it was decided that Mr. Pache should assume the sole management of the society in addition to his duties as conductor.

W. J. R.

Kroeger Piano Pupils Graduate

St. Louis, June 19.—The fifth annual commencement exercises of the Kroeger School of Music took place at Musical Art Hall on Friday afternoon and evening, June 18. Eighteen pupils graduated in the teachers' course; five in the collegiate course; two in the artistic, or graduate

course, and one in the post-graduate course. The two programs consisted entirely of numbers for the pianoforte, excepting the Vieuxtemps "Ballade and Polonaise" for violin, played by Samuella Young at the evening concert.

Miles Farrow Receives Gift

BALTIMORE, June 21.—The choir of the Madison Avenue Temple presented Miles Farrow, the retiring organist, who goes to the Cathedral of St. John, in New York, with a handsome silver loving cup. The presentation was made by Dr. B. Merrill Hopkinson, choir director.

Frederick D. Weaver, organist of the First Presbyterian Church, has also been appointed organist of the Madison Avenue Temple as successor to Mr. Farrow.

W. J. R.

The Farrars at Bad-E'ister

BERLIN, June 21.—Geraldine Farrar and her parents left Berlin in the former's motor car for Bad-Elster at the beginning of last week.

R. E. Johnston Engages Maud Allen

LONDON, June 19.—Maud Allen has signed a contract with R. E. Johnston for an American engagement next year. She is to give fifty performances and, it is said, is guaranteed \$2,500 for each of the fifty performances. The orchestra must not number less than sixty players, according to the contract.

The first appearance will be made at the Metropolitan Opera House.

Dr. Edouard Blitz Bound for Belgium

Dr. Edouard Blitz, the instructor in sight singing, sailed for Europe early this week. He has been invited to act as a member of the jury in Solfeggio and chamber music in musical institutions in Belgium, his native country, and will visit several musical academies in Belgium, France and Switzerland.

Mme. Eames Goes Apartment Hunting

PARIS, June 20.—Emma Eames is looking for an apartment in the Champs Elysées quarter.

ST. PAUL HAS A NEW CHORAL ART SOCIETY

Mrs. F. H. Snyder Announces a Season of Opera and of Symphony Orchestra Concerts

ST. PAUL, June 19.—Among the organizations of St. Paul growing out of the constantly increasing interest in matters musical is the St. Paul Choral Art Society, which has recently given its first public rehearsal.

The society numbers forty men and women drawn together by a common love for music and a desire to express themselves in concerted vocal work. These people have responded to the call of Leopold Bruenner, who is their conductor.

On the occasion of their first public appearance these singers presented a choice selection of a *cappella* choruses by J. S. Bach, Orlando di Lasso, Elgar and Rheinberger. These were sung with fine effect as to tone quality, balance of parts, precision of attack, accuracy of pitch and artistic shading. A discriminating audience commented freely upon the ease with which the conductor produced remarkable effects. The contrapuntal school of vocal composition was represented by "O Mighty King" and "O Lord Who Dares," by Bach. This was followed by Orlando di Lasso's "Matona mia Cara," which was charmingly delicate in rendition. Elgar's "My Love Dwelt in a Northern Land" added agreeable variety to a program closing with Rheinberger's "Nachtlied."

Claude Madden, violinist, accompanied by Carrie Zumbach-Bliss, assisted in the performance of a Handel Sonata.

Mrs. F. H. Snyder announces a season of grand opera for St. Paul next April. The Metropolitan Opera Company of New York, including its leading artists, will be heard in "Parsifal," "Madama Butterfly" and other operas.

Mrs. Snyder has also contracted with the New York Symphony Orchestra, Walter Damrosch, conductor, and Isadore Duncan for an appearance in October.

The St. Paul College of Music, a school for students of piano, voice, violin composition and orchestral instruments, with departments of foreign languages and elocution, is a new institution announced by Errico Sansone, director, and Paolo la Villa, associate director.

Mrs. Hermann Schiffer, long and favorably known as a concert pianist, has been made head of the piano department.

Mr. Sansone will be at the head of the violin department, while Mr. la Villa and David Ferguson Colville will have charge of the vocal department. G. A. Thornton will direct the organ department, and pupils in harmony and counterpoint will go to Mr. Sansone. Other members of the faculty will be Mrs. W. M. Thurston, Mrs. Errico Sansone, Irene Gault and Norma Williams.

F. L. C. B.

Markham Talmage for Yaw Tour

Markham Talmage, the Brooklyn baritone, has been engaged for a two weeks' tour with Ellen Beach Yaw, beginning on July 11. The tour will begin in Hot Springs, Ark., and will end in Kansas City, Mo.

Preparing for Ocean Grove Concerts

OCEAN GROVE, June 18.—Tali Esen Morgan on Monday will begin active preparations for the season's events. Within ten days he has promised to give an opening concert.

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AMERICANS HEARD AT HAYDN FESTIVAL

Papers Read by Sonneck and Gow
and Mme. Cahier Sings in
One of the Concerts

VIENNA, June 1.—The third international musical congress held in connection with the Haydn Festival, from Monday, May 24, to Saturday, May 29, has now gone into history as one of the most successful musical events of the year.

The congress opened on May 24 with a reception in the Volkshalle of the Rathaus, and on the following day the Imperial Court Orchestra, under the direction of Carl Luze, played Joseph Haydn's "Maria-zeller Messe" and Michael Haydn's "Graduale und Offertorium."

The formal opening of the congress took place in Musikverein Saal on Wednesday morning, and in the same hall there was a festival concert in the afternoon, with Felix Weingartner as conductor; Rudolph Dittich as court organist, and the Vienna Singakademie and the Schubertbund presenting a program including Joseph Haydn's Overture in D Major, First Symphony, Last Symphony and the Te Deum, for chorus, orchestra and organ.

On Thursday an excursion was made to Eisenstadt, Hungary, where Haydn is buried, and in the evening in the Musikverein Hall there was a historical concert under the direction of Frank Schalk, with the assistance of the Imperial Court Orchestra, the Männergesang-Verein.

The Haydn Museum was also visited on this morning, and in the afternoon one of the most interesting events of the congress took place in Musikverein Saal, the artists being Mme. Charles Cahier, the American contralto; Wanda Landowska, cembalist; the Rosé String Quartet; woodwind players from the Imperial Court Orchestra, and the Vienna a cappella choir, directed by Prof. Eugen Thomas.

Mme. Cahier sang a group of Scotch songs by Joseph Haydn, as follows: "The Moon Had Climbed," "When O'er the Hill," "Johnnie," "Sleep'st Thou or Wak'st Thou?" and "Maggie Lauder."

In the evening Joseph Haydn's oratorio, "The Seasons," was performed, under the direction of Ferdinand Loewe, with these soloists: Mme. Aaltje Noordewier-Reddingius, soprano; Felix Senius, tenor; Johannes Meschaert, baritone.

Sir Alexander Mackenzie, of London, was chosen president of the congress at the regular election, and among the heads of the various sections appointed were these Americans: Professor Gow, of Poughkeepsie, in "Theory, Esthetics and Didactics"; Oscar G. Sonneck, of Washington, the official representative of the United States, for the head of "Bibliography and Relations of Organization."

Professor Gow is the head of the department of music at Vassar College, and Mr. Sonneck is the head of the Department of Music of the Congressional Library in Washington.

Albert A. Stanley, director of music in the University of Michigan (Ann Arbor), was also a prominent figure among the delegates.

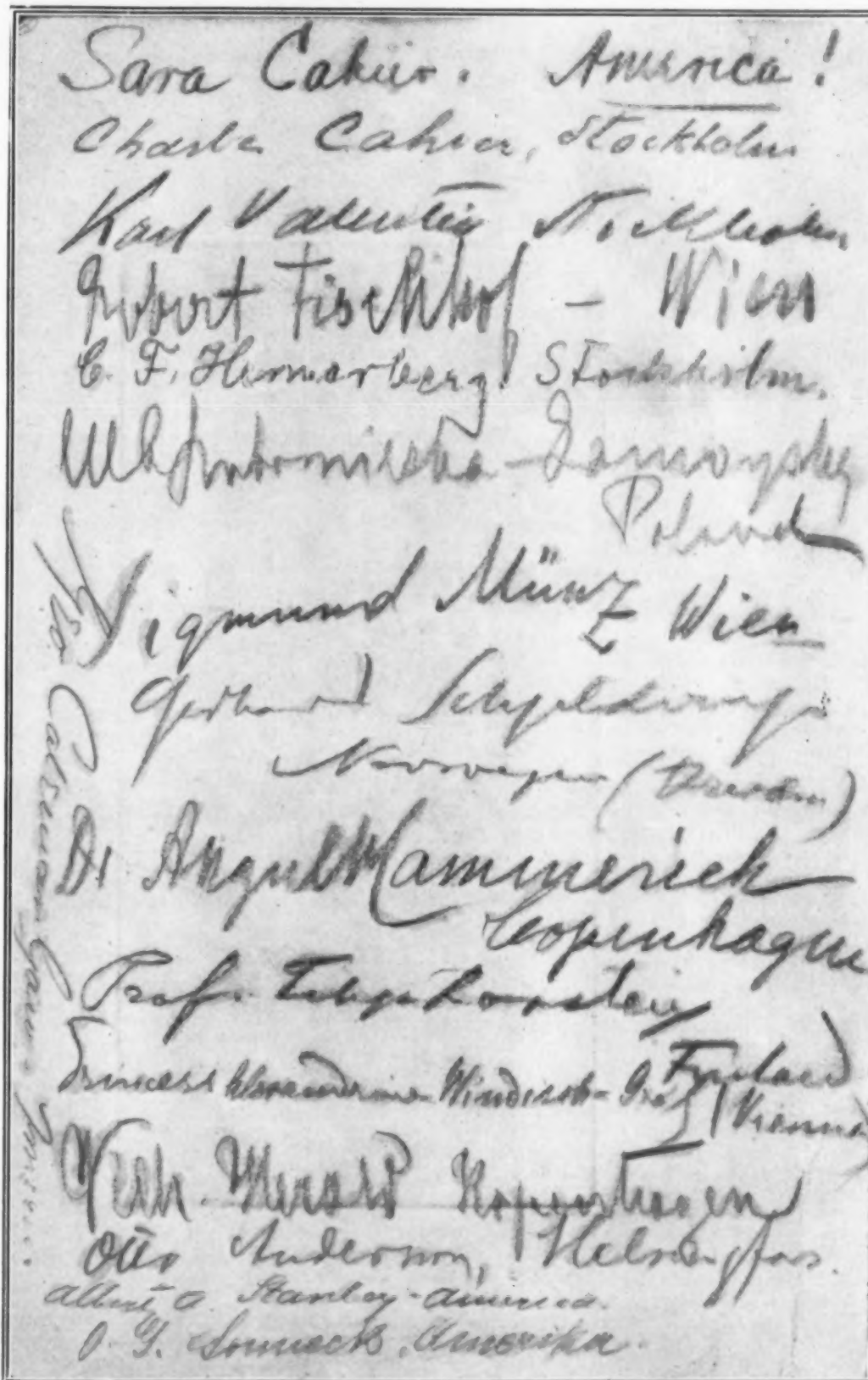
Professor Gow's paper treated of the tonality in modern music, and that of Mr. Sonneck, which has already been printed in MUSICAL AMERICA, discussed the conditions in American musical life, showing where it differs from European musical life. Professor Stanley spoke of the development in music in American universities.

Key to Names in Illustration

Sara Cahier (Madame Charles Cahier) of Indianapolis.
Mr. Charles Cahier of Stockholm (Sweden).
Dr. Karl Valentin, Secretary of the Royal Academy of Music, Stockholm (Sweden).
Prof. Robert Fischhof, Vienna.
Mr. C. F. Hennerberg, Librarian of the Royal Academy of Music and Court Organist, Stockholm (Sweden).
Her Highness Princess Maria Adam Lubomirska-Zamoyska, Poland.
Dr. Sigmund Münz, Diplomatic Redacteur of the Neue Freie Presse, Vienna.



Performers at One of the Haydn Festival Concerts in Vienna. From Left to Right in the Photograph, Beginning from Second Gentleman, Are Professor Rosé, Mme. Charles Cahier, Professor Buxbaum and Prof. P. Schmidt



Greetings to "Musical America" from Some of the Delegates to the Vienna Haydn Festival, Sent Through "Musical America's" Correspondent—A Key to the Names Will Be Found in the First and Fourth Columns on This Page.

Prof. G. Schelderup, composer, Christiania (Norway).
Prof. Dr. A. Hammerich, Copenhagen (Denmark).
Prof. Filip Forstén (Finland).
Her Highness Princess Alexandrine Windisch-Graetz, Vienna.
Wilhelm Herold, Royal Danish Court Singer, Copenhagen (Denmark).
Otto Andersson, Music Historian, Helsingfors (Finland).
Prof. Albert A. Stanley (America).
Director O. G. Sonneck (America).
Prof. Dr. Geo. Coleman Gow (America).

"UNCLE JOE" CANNON PRESENTS DIPLOMAS

Speaker of the House Presides at Washington College of Music Graduation Exercises

WASHINGTON, D. C., June 21.—The graduating exercises of the Washington College of Music took place on Friday last at the Columbia Theater. Diplomas were presented by Hon. Joseph G. Cannon, speaker of the House of Representatives, to the following pupils: Richard P. Backing and Frances T. Gordon, of the vocal department, and Margaret V. Johnson, Magdalen Wright, Helen R. Thompson and Norman P. Scala, of the piano department. Teachers' certificates were awarded to Faye R. Bumphrey and Eva M. Phelps, of the vocal department, and to Roberta H. Amies, Edna M. Hollenbaugh, Margaret Warner and Lela Howard, of the piano department. A program followed the presentation of these honors, in which the following graduates participated: Margaret Johnson, Eva M. Phelps, Lela Howard, Frances T. Gordon, Helen Thompson, Faye R. Bumphrey, Norman P. Scala, Richard P. Backing and Ethel Tozier.

The vocal pupils of Edith Pickering gave a recital in her studio at the Von Unschuld University of Music on Saturday last. This teacher has been identified with music in the Capital city for several years past, but will sever this connection, as she leaves shortly to become a permanent resident of California. Those pupils participating were: Frances McLoughlin, Harriet Shaw, Cora C. Woltz, Grace Guy, J. B. Sweitzer, Sarah Stephens, Truman Buchard, Gertrude Trow and Christine Church. Miss Pickering sang several folk songs of Hawaii in the native tongue. W. H.

Hammerstein Postpones Departure

PARIS, June 20.—Oscar Hammerstein has postponed his return to New York and will leave on the Lusitania June 23.



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GERMAN SINGING SOCIETIES FROM MANY CITIES JOIN IN MUSIC FESTIVAL

THOUSANDS ATTEND GREAT SANGERFEST

[Continued from page 1]

end, on the great temporary stage, there were 2,500 men and women, members of the United Singers of New York City, forming a vast mixed chorus. The white dresses of the women and the black clothes of the men formed a huge black and white decorative effect.

Theodore Henninger, the president of the festival, spoke a few words of greeting, and introduced Mayor McClellan, who was greeted with great applause. He spoke

like a tide, upon which the listener floats, feeling himself almost to be a disembodied spirit. In the face of these almost marvelous masses of tone, reaching one alternately from the different sections of the enormous chorus, the orchestra sounded almost tawdry, except for certain powerful effects in the brass. In listening to such a chorus, however simple the work which it sings, one experiences thousands of inexplicable emotions, which never arise within the sphere of one's usual musical experiences, or in listening to a chorus of moderate size. It is not volume, not loudness which impresses, but a sense of the vastness and reality of humanity—of the human spirit.

Carl Hein proved himself an excellent conductor. The chorus was as precise in

horts glided out, musically speaking, on the opening strains of Svendsen's "Coronation March."

When the applause had become an echo, Dr. Frank R. Rix faced his thousands of elementary pupils and directed them through the beauties of Mendelssohn's "Be Not Afraid" from a myriad of treble voices. Their fresh tones, with the innate pathetic quality, would have appealed strongly in itself had not the precision of their attack and their distinctness of enunciation been so remarkable.

Corinne Rider-Kelsey was then heard in "With Verdure Clad," from "The Creation." She was in magnificent voice, and the soft, delicious timbre and quality of her tones quivered through the vast hall with seraphic sweetness.

The high school pupils, under Albert S. Caswell, now began their selections. They were marked by greater maturity of accent than that which distinguished their younger co-students. Encores as well and beautifully delivered served to put them on a pedestal of favor with an audience which even the heat couldn't stop from venting its enthusiasm.

Following the rendition of "Leonore No. 3" by the orchestra, the elementary pupils again began to prove their training in the matchless "Lost Chord."

Handel's "Sound an Alarm" was the means of introducing the tenor of Daniel Beddoe. His singing is so well known to audiences not only in New York, but throughout the country, that it need only be said that he was in good voice to convey the impression that his performance was meritorious.

Liszt's "Grand Cortège," by the orchestra; Nicolai's "Hymn of Joy and Praise," sung by the high school singers, and the American fantasia by Victor Herbert brought the session to a close.

Much oratory and a slight accident to the occupants of one box were added features of the Sunday evening concert, of which Mme. Schumann-Heink and Claude Cunningham were the soloists, and a chorus of nearly 5,000 male voices, with an orchestra of 150 under the direction of Julius Lorenz, entertained an audience of about 8,000, exclusive of the great chorus and musicians. This was the program:

"Tannhäuser" Overture (R. Wagner), Orchestra; Schäfer's Sontagslied (Cour. Kreutzer), Massenchor; Recitative und Arie aus "Vitelilia" (W. A. Mozart), Frau Schumann-Heink; Soldatenlied (Ed. Kremser), Massenchor und Orchestra; "Eri Tu," aus "Maskenball" (C. Verdi), Herr Claude Cunningham; Aus der Jugendzeit (R. Radecke), Massenchor; Kaisermarsch (R. Wagner), Orchestra; Zu Strassburg auf der langen Brück (C. Hirsch), and Old Folks at Home (F. Van der Stucken), Massenchor; Die Allmacht (Franz Schubert), Frau Schumann-Heink; Auszug der Kreuzfahrer (M. Filke), Neu instrumentiert von J. Rietzel, Massenchor und Orchestra.

After the overture had been given, the oratory commenced, and Count Johann Heinrich von Bernsdorf, German Ambassador to the United States, delivered a message of amity and good-will from the Kaiser of Germany, who has given the principal prize for which these singers are competing, and in doing so he lauded the value of song as an ethical and moral aid to the development of culture and social life. He said in part:

These songs you sing in my beloved mother tongue come to me like a breath of air from my home life, which surrounded me in my youth and during the happy time when I wandered with my comrades singing through the German mountains and valleys. No people respond so readily to the charm of good fellowship as the German, and this is the reason for our well-known predilection to form societies. Wherever they go German immigrants carry German society life. Americans of German origin are no exception. As formerly in the old Fatherland, they now form here their singing and other societies. In doing this they are entirely free from the desire to keep themselves separate from their fellow citizens, for they have become good citizens of the United States. They simply wish to preserve the broad ideas of their former home life and to tie more firmly the relations which connect them with the culture of the Fatherland, and also to strengthen the existing friendship between the two great nations so closely related by race and views of life.

After this graceful act of international comity had been performed, most of the audience thought the musical program would be resumed, but there was another speaker on the committee's program, Herr Gustave Wohlgenuth, of Dresden, one of the judges in the awarding of the Kaiser Cup, who, appreciating his great responsibilities, delivered good advice to the audience and singers to the extent of about thirty minutes.

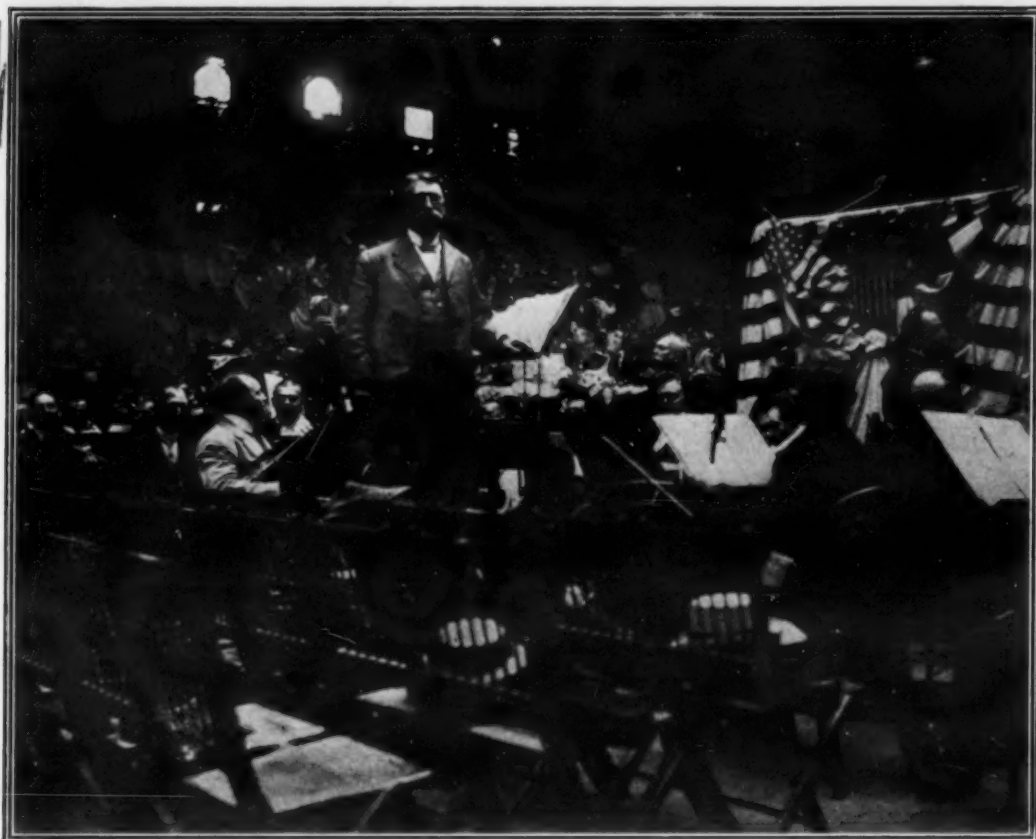
But the way the audience sang the Shep-

herd's Sunday Song was worth the waiting, for their full-throated, virile, yet artistic and sympathetic rendition of this German classic was, musically, the fine thing of the evening.

Mme. Schumann-Heink was greatly applauded and responded, as a first encore, with the "Drinking Song" from "Lucretia Borgia."

Claude Cunningham had just finished an encore, when one of the boxes on the north side of the hall, temporarily erected over a doorway, gave way and precipitated eight or nine people to the floor. Four of them sustained minor injuries, but were taken care of in the hospital in the building and quickly recovered.

The audience was most generous with applause. It seemed to demand more in-



—Photographed for MUSICAL AMERICA.

Just Before Two Bâtons Are to Wave Madison Square Garden into a Sea of Sounds. Dr. Felix Jaeger, Who Led the Orchestra at the School Children's Concert on Sunday Afternoon, Occupies the Picture's Center. To the Right, Beyond the Stars and Stripes, Is Dr. Frank R. Rix, Co-Director of Music in the Public Schools. He Is About to Give the Signal to the Several Thousands of Elementary Pupils.

of the quality of German-American citizenship, of the clear thinking and straightforward honesty of the Teuton in America. Allowing that other races shared these qualities, he said that the peculiar quality which the Germans had brought to us was their love of music. Fifty years ago, the Mayor said, the Americans scarcely knew that music was an art. The Mayor then overstepped the bounds of knowledge with which one usually credits a politician, and showed his knowledge of the names of Beethoven, Wagner and Strauss, whereupon the Germans cheered loudly. He spoke of Germany as a great and friendly State. Major Carl Lentz, the president of the Federation, then thanked the Mayor for his words of greeting and declared the festival begun.

The program of the evening was as follows:

Lassen, Fest Overture; Lorenz, Sängergross; Wagner, Einzug der Gäste auf der Wartburg aus "Tannhäuser"; E. Wenel, "Feldensamkeit"; A. Feist, "Schlaflied für's Peterle"; Marschner, An jenem Tag, aus "Hans Heiling"; Lorenz, Symphonisches Scherzo; Van der Stucken, "Ueber's Jahr"; Brahms, Wiegenlied; C. M. v. Weber, Arie der Agathe aus "Freischütz"; Max Bruch, Schon Ellen. The soloists were Mme. Corinne Rider-Kelsey, soprano, and Claude Cunningham, baritone.

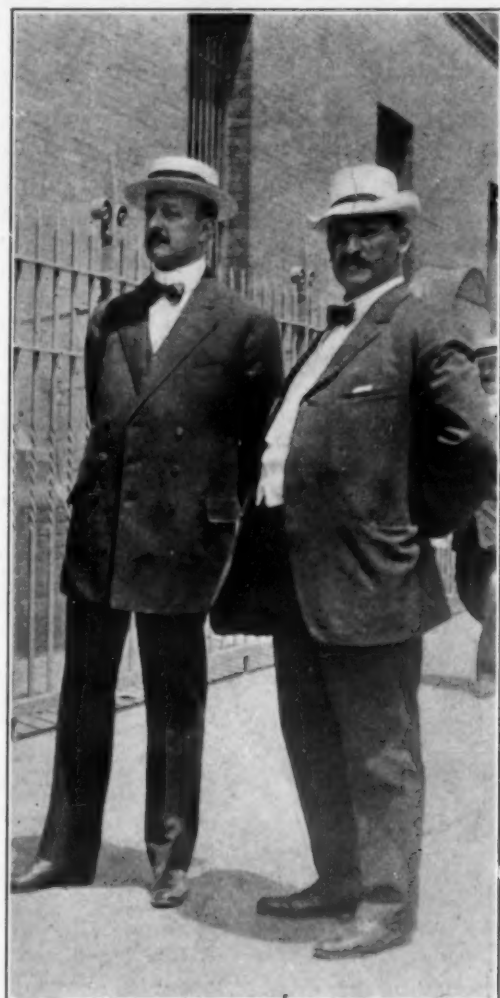
Music in so enormous a place as Madison Square Garden is a very different matter from music in the usual concert hall. Effects most potent, ordinarily, prove disappointing in such a place, and other effects are obtained which never occur under ordinary circumstances. Regarding the music of the great chorus, which was the end and aim of the great festival, one must forego any criticism in the face of so stupendous an experience. A tone, wonderfully ordered and controlled, which issues from thousands of throats, is something that cannot be quarreled with. It issues

every respect as a well-trained quartet. Mr. Hein is an individual; his motions are peculiar and characteristic, and he has much of the inexplicable quality commonly called magnetism. He proved to be immensely popular.

Julius Lorenz, who shared the conductor's box at this concert, appeared as composer. His first number, the second on the program, affording the first taste of the choral quality, proved to be a very pleasing work. His Symphonisches Scherzo also had some attractive features and some clever arrangement of dissonance. It is not an ultra-modern work and is somewhat long for its title. Mr. Cunningham sang the dramatic air from Marschner's opera in good style and with fine effect. It is an appalling task for a single singer to challenge the vast spaces of Madison Square Garden, but his voice rang out clear for all to hear, and was marked by nobility of tone. Mme. Rider-Kelsey's voice in the "Freischütz," while not impressing one as being large, yet proved its carrying power and its unfailing quality. She was greatly applauded and finally responded with "Dich, Theure Halle." Both soloists took part in the Bruch cantata, and thus brought the "reception concert," as it is called, to a brilliant close.

Although not participants in the vocal struggle for the prizes, the school children of New York City formed the greater part of the contributors to the program of the Sunday afternoon concert. These lads and lasses, though not perhaps imbued with the double-distilled love of choral singing that distinguishes their German elders, had plenty of the true spirit of the occasion, and sang "for all they were worth," which could be nothing other than a compliment.

Shortly after 3 o'clock orchestral director Dr. Felix Jaeger brought his bâton down with a sweep and his hundred co-



Theodore Henninger, President of the Sangerfest, Is on the Right Side. His Companion Is William Hollweg, the Sangerfest's First Vice-President

sistently than any of the others an encore to Franz Van der Stucken's arrangement of "Old Folks at Home." Evidently it was not a military audience, for it passed by with small token of enthusiasm the splendid rendition of Kremser's "Soldier Song," in which the orchestra was helped out by two military glöckenspiel and the 5,000 voices in the chorus, which made a splendid musical picture of the delights and charms of a soldier's life.

The fourth concert, called the Second Grand Festival Concert, took place on Monday evening, June 21, the soloists being Ernestine Schumann-Heink, mezzo-soprano, and Daniel Beddoe, tenor. Carl Hein conducted an orchestra of 180 players. The program was as follows:

Liszt, Les Preludes; F. Leu, "Im Wald"; Max Bruch, "Gebet der Penelope" aus "Odysseus"; L. Kemper, Schmiedeliied; Wagner, (a) Einzug der Gotter zu Walhall, (b) Walkurenritt; G. Wohlgenuth, Altddeutsches Liebeslied; Gounod, Recitative und Arie, "Lend Me Your Aid," from "Queen of Sheba"; H. Jungst, Heimliche Liebe; J. Kinkel, Ritters Abschied; Wagner, Recitative und Arie, "Adriano" aus "Rienzi"; Th. Podbertsky, Die drie Gesellen.

After the overture, the orchestra spontaneously struck up "Hail to the Chief," and amid great applause Governor Hughes stepped to the platform, and finally succeeded in making his voice carry well to the entire audience. He spoke particularly of the element of sociability and comradeship which the Germans brought to America, and of the refining influence of art, and of such organizations as these choral bodies, which they contributed to American life. The Governor finally took his place in a box.

Here again, apart from the excellence of

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the famous artists, the justification of the concert proved to be the choral mass. In the Liszt symphonic poem, the strings in the middle register could scarcely be heard. Only the upper strings and the wind carried effectively through the big hall. It was wholly a male chorus at this concert, and it almost filled the enormous staging. Again the chorus sang in the most perfect form and order. It seemed incredible that so enormous a chorus could be brought so well in hand in the short space of time in which it had been together, and it speaks extravagantly well for the individual training and discipline of the different clubs composing the choruses. Mme. Schumann-Heink sang magnificently, with a straightforwardness, a warmth and geniality of tone, a dramatic instinct that won every heart. The "Rienzi" was interesting, in fact amusing to hear, with its Italianisms which marked the Wagner of the first period.

Daniel Beddoe outdid himself and earned most enthusiastic applause in his singing of the Gounod.

The old-time "Soldier's Farewell," which everybody knows by heart, took on a new meaning in the throats of 2,000 men. It was the great chorus that carried with it the rare and unforgettable quality which attached to the concert, and attaches to the festival at large. The orchestra sounded puny in comparison, and even the Wagner numbers were diminutive in comparison with the choral tone.

This was the final musical program, with the exception of the prize singing, which is referred to elsewhere.

The invited "guests of honor," although all were not able to be present, were:

President William H. Taft, Vice-President James S. Sherman, Secretary of Commerce and Labor Charles Nagle, Governor Charles E. Hughes, Governor Edwin S. Stuart, Pennsylvania; Governor John Franklin Fort, New Jersey; Governor Austin L. Crothers, Maryland; Governor George B. Weeks, Connecticut; Governor Simeon S. Pennewill, Delaware; Governor Claude A. Swanson, Virginia; Mayor George B. McClellan, Sam S. Koenig, Secretary of State, New York; Richard Bartholt, Member of Congress; His Excellency Count Johann Heinrich von Bernstorff, Ambassador Extraordinary and Plenipotentiary of the German Empire; His Excellency Baron Hengelmüller von Hengervar, Envoy Extraordinary and Minister Plenipotentiary of Austria-Hungary; Baron Louis Ambrozio, Counselor of Embassy of Austria-Hungary; Leo Vogel, Envoy Extraordinary and Minister Plenipotentiary of Switzerland; Rudolf Franksen, Consul-General of Germany, New York; C. Gneist, Counselor of Legation; Alexander Nuber von Pereked, Consul-General of Austria-Hungary, New York; J. Bertschmann, Consul-General of Switzerland, New York; Herman A. Metz, Comptroller of the City of New York; Hon. Patrick F. McGowan, President of the Board of Aldermen; Mathieu Neumann, Königlicher Musikdirektor in Düsseldorf.

The officers of the Nordöstlicher Sängerbund von Amerika are as follows:

Karl, Lentz, Präsident, Newark, N. J.; Dr. Louis Weyland, Vice-Präsident, New York; Karl Kuhl, Prot.-Sekretär, Philadelphia; Chas. O. Korth, Korresp. Sekretär, New York; August Goertz, Schatzmeister, Newark, N. J.

MUSIC SOCIETIES SEPARATE

Minneapolis Orchestra and Philharmonic Club Become Distinct

MINNEAPOLIS, June 21.—By the unanimous consent of the directors of the Minneapolis Symphony Orchestra and the Philharmonic Club, these societies, which have been working together during the past six years, will hereafter become two distinct organizations.

The Philharmonic Club was organized over twenty years ago, and it was through the needs and the influence of this choral body that the orchestra was formed. Combining the course with that of the orchestra has to some extent made the Philharmonic club lose its identity, and the directors wish now to continue the club in the old way. Emil Oberhoffer will remain as conductor of both organizations as before, but an assistant conductor will be secured to relieve him of some of the labor of the preliminary rehearsals of the Philharmonic club. Mr. Oberhoffer will conduct all the performances. Three concerts will be given during the season, the first in November, the second in January and the last in March. This last will probably be the "Children's Crusade," with a boys' chorus of 200 voices. The "Messiah" will be given December 25, as heretofore. E. B.

Grayson College Students Perform

WHITEWRIGHT, TEX., June 17.—The music students of Grayson College, James R. Webster, director, appeared recently in three recitals. One program was devoted entirely to the children's department, one



—Photographed for MUSICAL AMERICA.

A Group "Talking It Over" Outside of the Twenty-sixth Street Entrance to the Garden. From Left to Right They Are: Lewis Lambert, Musical Instructor in Harlem; Charles O. Korth, Secretary of the Sängerbund; Dr. Francis H. J. Paul, Principal of School No. 30, and Dr. William S. Ettinger, Principal of School No. 147.

Even though Madison Square Garden is capable of accommodating thousands of people, according to Business Manager Richard Copley, upon whose shoulders the entire burden rested after the death of his chief, Henry Wolfsohn, the intent of the Sängerbund did not contain prospect of the gigantic affair being a financial gain. The expenses were of such immense propor-

tions that any optimism as to there being a goodly balance on the right side of the ledger was quickly dispelled.

Mr. Copley estimates the entire cost to have been between fifty and sixty thousand dollars. The rent of the Madison Square Garden alone was \$1,000 per diem. A speculation based on the advance sale of tickets put the gross receipts at about \$50,000.

OHIO MUSICIANS TO MEET

Annual Convention to Take Place in Toledo June 29, 30, July 1

TOLEDO, June 21.—The Ohio Music Teachers' Association will hold its twenty-seventh annual convention here on June 29, 30 and July 1. The officers of the association are J. E. Ecker, president, Toledo; Millicent Brennan, vice-president, Columbus, O.; Lina Keith, secretary and treasurer, Toledo. The executive committee consists of Kathryn Buck, Bradford Mills and Frank E. Per-

cival, of Toledo; the program committee, Mrs. Otto Sand, Toledo; Charles E. Clemens, Cleveland, and N. L. Glover, Akron.

The various concerts will be given by Stephen Eichelberger, tenor; Mrs. Otto Sands, pianist; Jean A. Parre, violinist; Louise Scheuermann, pianist; Phillip Werthner, pianist; John Hersh, bass; Martha Wilson-Hersh, contralto; Merle McMacklin Meagley, baritone; Mrs. Mary Willing Meagley, pianist; Max Ecker, organist; Mrs. Albro Blodgett, soprano; Mrs. H. W. Dachtler, pianist; Charles W. Rowe, pianist; Etta Florence Musser, soprano, and the Orpheus Club, Walter Ryder, director. Papers will be read by Mrs. Harriet D. Parsons, J. O. Manville, Isabel Thomas and Dr. Theodore Zbinden.

PIANO DEALERS' FESTIVAL

Musical Programs to Be Given at Next Convention in Richmond

During the convention of the National Association of Piano dealers of America, held in Detroit, Mich., last week, it was decided that a large music trade exhibit, accompanied by musical features, should be held in conjunction with the next annual convention of the association, scheduled for Richmond, Va., in May, 1910.

This exhibit will consist of pianos and player-pianos made by leading manufacturers and shown in a Richmond public hall, and a series of contests between choral societies, bands and other musical organizations. An admission fee to the public will be charged.

ST. OLAF COLLEGE EVENTS

Pianists and Vocalists Heard in Series of Entertaining Recitals

NORTHFIELD, Minn., June 7.—The musical exercises at St. Olaf College have attracted attention recently.

On the evening of May 22, in the Hoyme Memorial Chapel, a piano and voice recital was given by Hilda Hallum and O. F. Hertsgaard, Laila Skarvedt playing accompaniments.

In the same chapel two evenings later Agnes Beatta Gullickson gave a piano recital, assisted by soprano Jane Thompson.

On the 29th ult. pianists Emma Johanna Nielsen and Millie Bergine Carlson were heard. Effie Christine Henson, pianist, assisted by Gusta Locken, contralto, entertained on the evening of June 5.

As a final event of the series, Anna Roalkvam, pianist, gave a graduation recital, in which Caroline Heltne, contralto, also participated.

Elise Lathrop Manages Operetta

A matinée performance of "Cecile, the Singer," an operetta in one act, book and lyrics by Charles H. Dorr and Frank H. Freeman, score by Adrian Schubert, was given in London on June 24. The cast has been arranged by M. Sammarco and Mme. Campanini. The presentation was under the management of Elise Lathrop, who represents Messrs. Dorr and Gournee, of New York, in London.

At the Wagner Memorial Concert given in Cologne last month a violin concerto by Hamilton Harty, the Irish composer, was introduced to the Germans by Joska Szgeti. Fritz Steinbach conducted and the work was well received.

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NOTED MUSIC SCHOOLS GRADUATE STUDENTS

New York College of Music and German Conservatory Hold Commencements

The musical disciples of Carl Hein and August Fraemcke proved themselves worthy of their instructors at the commencement exercises held on Tuesday and Thursday evenings of last week at Mendelssohn Hall.

The East Fifty-eighth street institution (New York College of Music) was the first to hear its pupil's artistic valedictory and bestow the awards which merit has attained.

As a parting honor to the *alma mater*, a splendid program had been arranged, and the pages of Grieg, Mendelssohn, Rubinstein, Liszt, and other of the masters were searched for selections that would simultaneously afford an adequate vehicle for the virtuosi and contain the spirit of the event.

The students, whether of vocal or instrumental equipment, were on the best mettle, and interpreted the numbers intrusted to them in a manner which evinced their knowledge and feeling of the spirit and import of graduation.

The legion of honor was as follows:

Diplomas.—Sylvian Schorn, Hessie Johansen, Certificates.—Enid V. Ingersoll, Louise Perger, Elsa Moody, Gurli Anderson, May M. Flanagan, Hannah Friedman, Pauline Sober, Louise Elterich, Pauline Fleischer, Emanuel King, Anna Maguire, Jeannette Sciorino, Edna Whitford, Rudolphine Von Suckow, Margaret Altenburg, Sophie Gordon, Edna Weller, Berenice Weil, Annie Weymuth, Luigi Tutela.

Testimonials.—Rose Freedman, Elizabeth Doe-

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On Thursday evening the young members of both sexes who had been gathered under the fold of the New York German Conservatory of Music gathered for the Artistic Day of Judgment.

As at the concert earlier in the week, the Fortieth street Music Temple was jammed

to its doors, and if numbers mean encouragement to the performer there was no lack. Flowers were banked everywhere.

En rapport with those beyond the footlights and even in greater sympathy with those faculties whose training and cultivation had resulted in their presence on the platform, was more than enough to make every one glad that they came.

Piano, cello, violin and voice though soloists in performance were integral in reality, as regards to a unanimity of excellence and general praiseworthiness.

Those distinguished were:

Gold Medal.—Frieda Weber.
Diplomas.—Helen McManus, Wilma Hassler, Amelia Wuerth, Katherine Murphy, Louise Madsen, Viola Darrah, Pauline Strissol, Sadie Kosowsky, Anna Danner, Sister DeChantal, Edna Crowell.

Certificates.—Martha Delany, Marie Fefferman, Ray Kaufman, Mary E. Müller, K. O'Brien, Edna L. Heuss, S. Bülow, Rachael Demarest, Frieda Lowenstein, M. G. Miller, Olga Perpete, Anna Carroll, Carrie Hochman, Victoria Ellstrom, Frances Guidone, Anna Cohen, Rosalie Smith, Eva Goldram, Frances Gaine, Anna Von Soostan, Emma Schott, Florence Holm, Minna Wessel, Agnes Noll, Mrs. F. Sogan, L. Le Roy Springsteen, William Parsons, Charles Breitenbach.

MINNEAPOLIS SCHOOL'S EVENTS

Recitals and Commencement Exercises Attract Much Interest

MINNEAPOLIS, Minn., June 18.—The Minneapolis School of Music, Oratory and Dramatic Art has engrossed considerable attention of late.

On the evening of May 24 Clifford Wilkins, baritone, assisted by Alice Ruth O'Connell, reader, gave a concert in the school recital hall. Four nights later Maud Meyer, soprano, was heard in a graduation recital, assisted by Harriet Hetland, reader, and Grace Golden, violinist.

The commencement exercises were held on the evening of June 11. Those who took part included Alma Ekstrom, Gertrude Luger, Essie Bates, Harriet Hetland, Millie Rye, Lillian Wright, Gretchen De Haven, Elizabeth Ghrist, Hazel Post, Florence Thompson, Fred Clement, Maud Meyer and Florence Pauly.

Schirmer's New Choir and Organ Works

G. Schirmer (Inc.), New York, have recently published a notable series of compositions by T. Tertius Noble, organist and choirmaster of York Minster, England. The list includes two services, half a score of chorus anthems, ten offertory sentences and seven quartet anthems.

Many works for organ, both new and reprints, some of which appear in the Schirmer Library Edition, have just been published. These include works by American, French, English and German composers of

note, and form a comprehensive addition to the firm's catalog. They also announce a collection of thirty-two organ pieces selected, edited and arranged by Harry Rowe Shelley from the works of the best modern composers.

Many recent compositions for the organ, published in Stainer and Bell's organ library, have been imported by Schirmer's and are now on sale. The compositions in this list are all by modern English writers.

Three Operas in One Hour

LONDON, June 19.—Three operas in miniature—"Flowerland," "The Arrival" and "In Lotus Land"—have been presented at the Queen's Theater. None of them lasted longer than a quarter of an hour, and each was exquisitely staged and sung.

All were composed by Mme. Marie Horne, who began composing five years ago and is already known as the composer of "The Belle of Brittany" and "A Persian Princess."

"In Lotus Land" was the most ambitious: Ruth Vincent, Palgrave Turner, Noel Fleming and Francis Brann singing the principal rôles.

Guardabassi Engaged for Three Years

PARIS, June 19.—Guardabassi, the tenor, who used to sing at the Metropolitan Opera House in New York, and who made his début in London as *Komco*, has been signed at Covent Garden for three years. He is a tall, handsome man and is well known in the best circles of Parisian society.

MISS RICKER IN RECITAL

Boston Contralto Wins Favor of Audience at New Bedford, Mass.

Boston, June 21.—Katherine Ricker, the contralto, gave a recital at the home of Mary Louise Smith, New Bedford, Mass., a week ago Saturday, before a large audience. Her program included "The Pilgrim Song," by Tchaikowsky; "Illusione," dedicated to Miss Ricker by Vannuccini, and groups of songs by American, French and German composers. She has sung before in New Bedford in recitals, and has also appeared as soloist in a production of "The Messiah."

Speaking of the recital, the *New Bedford Standard* had the following, in part, to say: "In breadth of development Miss Ricker has a mezzo-soprano voice that is superb, one that is limited only by the exactions of nature. Her notes are full and rich, and she gives generously of a voice that is naturally strong and well trained in all its tones."

Miss Ricker will close her studio the last of this month and will go to her country home at Falmouth, Me., where she will remain until October. During the Summer she will entertain a number of musical people, including Mme. Avis Bliven Charbonell, the pianist.

D. L. L.

Harvey Hindermeyer Has Great Success in Concerts

Harvey Hindermeyer, tenor, achieved a great success as soloist at concerts in Johnstown and Poughkeepsie, N. Y., on June 2 and June 11. His success was all the more pronounced in that he took the place of another soloist who became ill shortly before the first concert. Mr. Hindermeyer not only sang acceptably, but with such effect that he was recalled several times at each concert and enthusiastically encored. This is all the more remarkable since he sang several numbers which had already been placed on the program before he was engaged.

The local papers remark at length on the

power and quality of Mr. Hindermeyer's voice, his perfect enunciation and his artistic style, and are unanimous in their demand that he be re-engaged for future concerts.

Piano Recitals in Kansas City, Mo.

KANSAS CITY, Mo., June 19.—Elva Fuller, pianist, assistant to Miss Lichtenwalter in the Conservatory of Music, played her fourth recital on Monday evening. Miss Fuller has developed a fine technic and plays with ease and grace. She was ably assisted by Dale Hartmann, violinist, and Mrs. Jennie Schultz, accompanist.

Mrs. Carl Busch presented her advanced pupils in their annual June recital on Thursday evening. They played with a style and finish seldom found in young students. Deserving of especial mention were Elsa Schutte, Florence Vance and Alice Marquis. Other pupils who played were Merle Kelsey, Kathryn Hansell, Ruth Berry, Daisy Bishop, Solon Robinson, Laura Kelley and Cora Brandt. They were assisted by Maude Russell-Waller, soprano, and Miriam Curtice, violinist.

A varied and interesting program was given on Tuesday evening at the Metropolitan Tabernacle under the direction of Mrs. Frank J. Calkins. Those participating were Evelyn Hartley, pianist; Mrs. Mae Stearns-Schoettle, reader; Howard Hudson, bass; Dale Hartmann, violinist; Mrs. Jennie Schultz, accompanist, and Mrs. Frank J. Calkins, contralto. M. R. W.

Hasbrouck School's Musicales

A musicale by the Hasbrouck School of Music, of which Gustav L. Becker is superintendent, was given on the evening of June 14. The pupils taking part were Marie Louise Bettcher, Walter Evertsen, Clara Quaife, Agnes and Louise Kirby, Edith Grimm, Walter R. Kreiser, Jean E. Stimlets, Mabel R. Sniffen, Beatrice Brundage, Reda Swain, Rose Levin, Bessie M. Wolverton, Irma Heharg, Grace Cullman, Florence Muller, Malvina A. Herr, Rita B. Smith and Messrs. Jacobs and Schwarz.

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Dear MUSICAL AMERICA:

Now comes the report from Berlin that Arthur Nevin's opera "Poia" is definitely scheduled for next season at the Royal Opera. Herr von Hülsen, the Kaiser's operatic impresario, is convinced of the artistic merit of the work, and is, moreover, interested in giving the Indian scenery an elaborate setting.

I have stood by for years and listened to the discussion of the possibility of an American opera. Time and time again I have seen the scornful turn up their noses at the idea of an Indian subject.—"What, an Indian opera! it would never go in the wide world." Those who sit in the seats of the scornful are now likely to wriggle a bit. It is just they who swallow everything with the European stamp on it, and when the European stamp goes onto mocassins—well, I leave the rest to your imagination.

But the truth is that the Indian, like your humble correspondent, is not so black as he is painted; and especially when he is put through the filter of the poet's mind, he becomes entirely palatable. I was present lately when Mr. Charles M. Loeffler was examining the work of an American composer based on an Indian theme. He objected to a certain passage, and the composer explained that he was trying to retain a certain effect that he had noticed in the Indian's song. "Well," said Mr. Loeffler, "in making art out of the Indian, there are some things we don't retain—the smell, for instance." And in fact if we had known Wagner's heroes personally, we would not have found them exactly—well—operatic. Indian legend is as universal and beautiful as any other primitive legend, and as potential for art, as the right artist will show us when he appears.

Did you know that in some tribes the Indian has a special ceremony for changing his name? When he performs a great deed, he takes a new name to suit the higher condition to which he has lifted himself. Next year the newest Indian hero will change his name from "Ethelbert Nevin's brother" to "Arthur Nevin."

Please note that Puccini, Wagnerian detractor, is not borne out in his statement regarding the decline of Wagner in Italy. An elaborate program of Wagner performances has been arranged for Milan by Signor Arturo Toscanini—no, not Toscanini—I've got you there—but Tosi-Orsini, whose classical concerts were a feature of the Riviera last year.

Ten years ago one Bungert, the composer of "Odysseus' Heimkehr," was reported to have said, "At last I have got Wagner skunk to a frazzle," or some such remark. To-day it is Puccini, though in the more subtle phraseology of the Latin race—who intimates of the same. Wagner meanwhile sits up in Walhalla drinking mead with the heroes, and singing with Tennyson—"Men may come and men may go."

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Truly yours,
KING OF YAMBINGA.

M. Saint Saëns' latest order is from the Cabinet of Turkey, which land has suddenly discovered that it has neither a national hymn nor anybody who can write one. The present stir comes about through an influential Young Turk who is a graduate of the Paris Conservatory, and who has been authorized to establish a national conservatory in Constantinople. Turkish composers, it appears, are still in the to-morrow period, and as melody and harmony are needed for a proper national hymn, it was necessary to call in the Frenchman. M. Saint Saëns, suggests a friend, will have to make an extended Oriental trip for fresh local color, or utilize an extract from his "Samson and Delilah" ballet.

If, beyond the words of Mme. Bloomfield Zeisler and Alwyn Schroder, you want a good weapon wherewith to defend America as the land of musical atmosphere against the similar claim of Germany, read a contribution of the great German conductor, Felix Weingartner, to the *Koenigsberger Allgemeine Zeitung*. The Germans will not love Mr. Weingartner for thus playing into the hands of their rivals. And worst of all, it is not the mere appreciation of opera at which he strikes—one may be allowed to go to the opera for social reasons—but at the appreciation of the symphony concerts.

Here is a "cross-section" view of the average subscription concert in Germany, à la Weingartner, as revealed by the dialogue between two music-lovers, before and after taking:

"Are you going to the symphony concert to-day?"

"What's going to happen there?"

"Miss N. will sing."

"Is she young and pretty?"

"They say she is. Her photographs are lovely. She has already sung at several courts, and the Berlin criticisms are said to be very favorable; so she must know something."

"What is she going to sing?"

"I don't know yet."

"Well, the main thing is that she's pretty. I shall go."

In the evening when the hall is crowded, as a result of clever advertising, the following is heard:

"I wager she will wear a white gown!"

"No, in the photograph I saw in the music store she wore a dark gown."

"Did you notice the magnificent string of pearls?"

"I wonder if she will wear it to-day. She seems to have a slender, fine figure."

The conductor raps for attention. The overture is endured. At last the singer appears, in a dark gown.

"Didn't I tell you? And with her necklace," whispers one.

The singer is many times recalled after singing the "Bell Aria" from "Lakme"; but when later she begins a group of modern songs, some persons leave the hall.

"How ill-mannered to go away before the symphony."

"Ah, but it's so long."

"Hush, you must not say that!" Hisses are heard, for the music has already begun.

"The conductor and his players perform it with devotion," says Weingartner, by way of saving the day for the musicians if not for the audience. He continues: "After the first movement some more hearers escape, and after the other movements an increasing number, till finally, before the last part, there is a regular stampede, and nobody protests. 'It takes so long to get one's hat and overcoat.' 'Our carriage has been waiting fifteen minutes, and the horses are getting cold.' 'We are invited to a ball'—these are among the excuses given for such conduct."

Americans will cut this out and carry it in their pockets for those occasions when German superciliousness needs to be met with a cold douche.

See how feeble, on the other hand, is the weapon with which the German has to content himself in meeting this onslaught. It directs itself only against the malefactors of great wealth, who, as everyone who

reads the comic papers nowadays knows, exist merely to provide amusement for the great American "middle-class," which is universally conceded to be a compound of all the virtues. Here it is, in the words of Emma L. Trapper at a recent lecture of the Women's Press Club of New York:

"Not long ago I read in one of the society papers that it was not considered good form to be seen in a box before 9 o'clock nor after 11 o'clock. The genuine music-lovers among our moneyed aristocrats, who do not wish to miss any of the performance, may arrive early, but it behooves them to remain in the curtained vestibule which leads into their boxes, where they can hear and enjoy the music unobserved, until the hour of etiquette limitations has passed. Then they may pass smilingly to the front seats of their 'loge,' where the curious may gaze at their priceless gems and gowns that are decidedly smart."

The whole world has gone advertisement-mad. It is nothing but reputation, reputation, nowadays, until one gets tired of it. To the heart which has become sick and weary by an eternal contact with selfishness and the desire for personal aggrandizement, it is doubly refreshing to come upon one who has never gained any reputation to speak of, but who had within him the true heart of the poet and succeeded in moving hundreds of thousands of his fellow men.

Henry Clay Work, the author and composer of "Marching Through Georgia" and other popular songs, would probably have taken little interest in the monument which has now been erected over him, but this monument has a greater meaning than many of the elaborate tombs and mausoleums of men who have seen to it that their name has gone far and wide. The struggles of Henry Clay Work never dimmed the purity of his heart, and many a man who has succeeded in wringing a hollow reputation from his fellow men would, when it comes to simple human happiness, be only too glad to change places with this man whose soul, lost to me, will go to the same heaven where dwells the tuneful spirit of Stephen A. Foster.

Wanted, a justification for the production of "La Sonambula." The *Westminster Gazette* racks its brains to find one, but fails miserably. A writer in that paper comments on the fact that Mme. Tetrazzini is about to produce this threadbare work, and hints to her that although she is a bold woman, it is possible for her to go too far. He is ready to forgive her much, but when it comes to "La Sonambula" in 1909, the "limits of human endurance are almost exceeded."

In his search for excuses for this criminal proceeding, he suggests that the work provides a popular prima donna with excellent opportunities to display her powers of vocalization. Or again the opera might be looked at from the historical standpoint, and commended as an awful example of the sort of thing which once delighted a thoughtful public. His passion to find an excuse drives him even further than this, and the writer believes that the opera's many humorous features might be taken into consideration; he urges that with a very little working up the work could be made the basis of an admirable burlesque of all that was foolish in old-fashioned opera. After working his imagination overtime in this manner, the writer gives up in despair.

It occurs to me that perhaps the rash undertaker of this revival has merely taken a tip from a recent remark made by the English Queen at the Royal Maundy services. Have you heard it? It occurs that Sir Frederick Bridge, organist at Westminster Abbey, found in the chapter library of the Abbey some motets of Richard Dering, which had lain there for three hundred years. One of these was sung at the service above referred to, when the Queen was present. The Dean of Westminster called Her Majesty's attention to the composition, whereupon the Queen remarked, "Dear me, I had no idea such ancient music could sound so modern." I fear no conceivable combination of circumstances could put "La Sonambula" in the class of the Dering motets.

It is not often that warring elements in art, as antiquity and modernity, can be so easily reconciled as in the remark of the Queen. No possibility of such a truce exists in the awful and eternal war between words and music. Did you ever happen to

hear of the remark on this subject that W. S. Gilbert once made to Sir Arthur Sullivan? They had been struggling for hours over a scene from one of the operas upon which they were working. Gilbert made certain demands for the integrity of his text. Sullivan expounded his music and showed how the rhythm should go a certain way, and that it could not do so unless the text were revised. The dispute rose to an altercation, and at last Gilbert, losing all patience, exclaimed, "Well, music is the curse of opera." Yours

MEPHISTO.

"THE MUSICAL NATION IS A HAPPY NATION"

Pittsburg Organist and Catholic Bishop Say "Begin with the Children" to Get Results

PITTSBURG, June 21.—"The way to make a nation musical is to begin with the children," said Joseph Otten, the well known Pittsburg organist and director of music of the great St. Paul's Cathedral, to the representative of MUSICAL AMERICA, just before he conducted 700 children of the Holy Rosary school of this city in the singing of the Gregorian Chant.

Bishop Canevin, of the Pittsburg Diocese of the Roman Catholic Church, some time ago caused an order to be issued making it compulsory for all children in the church to study music, and last week they gave an exhibition of their knowledge in its various rudiments at the Holy Rosary school, many music teachers of all faiths being present to watch the exhibition. "You will always find a musical nation a happy nation," continued Mr. Otten, "and it is just as essential for one to be able to read notes as it is to read the letters of the alphabet. Everybody ought to know how to sing. The Catholic children in Pittsburg must devote twenty minutes each day to music, and the time is well spent."

Arthur Hartmann, the Hungarian violinist, has just left Pittsburg and will soon sail for Europe. While here he discussed the proposed founding of an orchestra to bear his name in Seattle, and was most enthusiastic over the plan.

Mr. and Mrs. James Stephen Martin and their daughters Beulah and Ruth leave this week for Europe, and will be absent until September.

The annual commencement exercises of the Pratt Institute of Music and Art were held last week, when a number of pupils were given certificates of advancement.

The Vorwärts Singing Society will observe the silver anniversary of its organization in a three days' celebration to begin September 20. It is one of the oldest German singing societies in Pittsburg. Lorenz Fuchs, of the Lawrenceville district, is chairman of the committee. E. C. S.

N. Y. CHORUS ENTERTAINED

Mendelssohn Glee Club Members the Guests of E. C. Benedict

GREENWICH, Conn., June 20.—Members of the Mendelssohn Glee Club of New York were the guests of E. C. Benedict at the Mansion, his country home, last week. Eighty-four members of the organization boarded Mr. Benedict's yacht, the *Oneida*, at New York, and came to Greenwich. Upon their arrival they were shown the estate, which is considered one of the finest on the shores of Long Island Sound.

Until two years ago Mr. Benedict entertained the club at luncheon every year. At that time, however, Mrs. Benedict died, and the luncheons were suspended. At 5 o'clock in the afternoon the *Oneida* carried the party to New York.

Mrs. Walter Bowne at Mt. Holyoke

Frances Hewett-Bowne, soprano soloist at the Tompkins Avenue Congregational Church, Brooklyn, was the assisting artist at the complimentary organ recital given before the senior class of Mt. Holyoke College by William C. Hammond. Her principal numbers were Haydn's "On Mighty Pens," Mendelssohn's "Hear Ye Israel," and shorter selections by Mozart, d'Hardelot, Gallatin and Schubert. Mrs. Bowne's success was instantaneous and she was compelled to respond to many encores. The recital was one of the best given at the college this year.

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SEMBRICH'S GOOD-BYE TO OPERA IN BERLIN

Rose-Showered and Cheered—Expects to Clear \$100,000 From 80 American Concerts

BERLIN, June 21.—Marcella Sembrich made her triumphant farewell appearance on the operatic stage in "The Barber of Seville" at Kroll's Royal Opera House tonight. She was vociferously greeted by a packed house which contained a generous sprinkling of Americans. All the men and women prominent in German music circles were in the audience and led the cheering at the final curtain.

In the lesson scene in the last act Mme. Sembrich interpolated the "Primavera Waltz" by Strauss, and as an encore sang to her own accompaniment Chopin's "Maiden's Wish." After numerous curtain calls at the end of the performance the prima donna sang Ardit's "Parla Waltz."

As she was bowing her thanks to the audience a shower of American Beauty roses descended upon her from the flies. The house broke into a bedlam of cheers and applause, and when she recovered her equilibrium said:

"I haven't words to express what is in my heart at this moment. Oh, I thank you. This is a beautiful farewell. I'll only say 'Auf Wiedersehen.'"

Then, gathering armfuls of roses, the prima donna threw them at the cheering audience, which stood saluting her till she was almost too exhausted to respond further to their plaudits.

In an interview in a Berlin paper, Mme.

Sembrich says she expects to appear eighty times in concert in America at a profit of \$100,000.

BOSTON'S NEW SCHOOL ENDS FIRST SEASON

Guckenberger Institution Completes Its Initial Year with Successful Concerts by Pupils

BOSTON, June 21.—One of the recent excellent additions to the list of music schools in Boston is the Guckenberger School of Music, Benjamin Guckenberger, director, of No. 30 Huntington avenue. This school has just completed its first year and closed the session with a group of three recitals, being the third group since the opening of the school, three recitals having been given in December and four in March by pupils of the school.

Among the special attractions at this school are the opportunities the pupils have to play and sing with the well-trained Guckenberger Orchestra under the direction of Mr. Guckenberger, who has for many years been prominently associated with choruses and orchestras as conductor. This, by the way, is Mr. Guckenberger's sixth season in this city. This is not his first work as director of a school, the Birmingham Conservatory of Music, Birmingham, Ala., having been organized by him about fifteen years ago.

The closing recitals of the school year took place last Monday, Wednesday and Friday evenings in Steinert Hall. The following piano pupils played in the Wednesday recital: Elizabeth Burns, Emma Denninger, Ida May Pottinger, Eleanor Bawer, Flora Grosser and Ethel Maud Cromie. These pupils sang: Marjorie Smith, Elsie Hardy, Carl Meyer.

Those who took part and their numbers on Friday evening follow:

Harold Reynolds, Adagio and Presto from Weber's Concerto in C Major, op. 11; Barbara N. Mayer, Aria, "The Dawn Still Lingers," from Bruch's "Achilles"; Daniel D. Tierney, "Rondo," from Beethoven's Concerto No. 3 in C Minor, op. 37; Ruth Pratt, Allegro grazioso, from Schuetz's Concerto in G Minor, op. 7; Carl C. Davis, Aria, "She Alone Charmeth My Sadness," from "Queen of Sheba"; Martha Mayer, Fantasie from Pierné's Ballet in B Flat Major, op. 6.

Miss Pratt deserves special mention for her excellent interpretation of the piano part in the Schuetz Concerto, which is new to Boston audiences. The Pierné Fantasie with orchestral part is also new.

The following pupils received certificates from the school: Oscar C. Henning, Ruth Pratt and Martha Mayer, piano; Barbara N. Mayer and Carl C. Davis, voice.

Vocal pupils of the school have been under the instruction of Mrs. Guckenberger, who is not only an able teacher, but a contralto soloist of note.

At the close of the Friday evening program Mr. Guckenberger made a few appropriate remarks, thanking the pupils, parents and friends for their hearty support during the first year of the Guckenberger School, and expressing the hope of being of further service to these and other pupils.

D. L. L.

Cecil James in Atlantic City

ATLANTIC CITY, N. J., June 21.—Cecil James, tenor, of New York, was the soloist at the last Sunday concert on the Steel Pier. Mr. James is one of the best artists engaged for these sacred concerts and has made numerous appearances during the present season.

L. J. K. F.

The Strassburg Conservatory has just completed its first year under the directorship of Hans Pfizner, the composer, with good results.

"POIA'S" ACCEPTANCE STIRS GERMAN CITY

Edgar Stillman Kelly's Orchestral Work Accepted at Coburg—A New Pianist

BERLIN, June 19.—American musicians in Germany are enthusiastic over the acceptance of "Poia" for the Berlin Royal Opera. Herr von Hülsen, the Kaiser's operatic impresario, is praising the scenic possibilities of the Indian theme, and promises to give the opera a lavish stage dress.

The news that "Poia" has been accepted is not yet widely known in Berlin. When it is there will undoubtedly be a fresh howl about the American invasion. A cartoonist in *Simplicissimus* had a prophetic vision of "Poia" a few months ago, when, by way of poking fun at the growing number of Yankee singers on the German operatic stage, he produced a picture showing an orchestra, principals and chorus, garbed as Comanche Indians, while the conductor is beating time with a tomahawk.

The Grand Ducal Court Opera has arranged to produce an orchestral setting of "Macbeth," written by Edgar Stillman Kelly, late head of the Yale University School of Music.

Mrs. Francis MacLennan, the American prima donna of the Berlin Royal Opera, was especially complimented by the Kaiser and Kaiserin for her singing of *Aida* on last Sunday's gala performance. She was summoned to the Imperial box and showered with praise. Mr. MacLennan, who is the leading tenor of the opera, is suffering from a slight throat affection, but hopes to return to his work in midsummer.

Violet Crow, of Grand Rapids, Mich.,

made her début as a pianist here at the American Women's Club. She scored a success.

BUSH CONSERVATORY HOLDS COMMENCEMENT

With Aid of Ballman's Orchestra Graduates Present Interesting Final Concert

CHICAGO, June 21.—The commencement concert given by the pupils of the Bush Temple Conservatory attracted an audience which packed the Bush Temple Theater to its capacity. The program opened with von Weber's overture to "Der Freischütz," played by the Ballman Orchestra under the direction of Martin Ballman. Florence Reinke Pierski played the Concerto in C Minor by Beethoven, showing musical understanding and fine technique. David Earl Mattern rendered von P. Rode's Concerto No. 7 with feeling and authority; Thekla Leafbourg sang A. Goring-Thomas's "My Heart Is Weary," displaying a sweet voice of good quality; Harriet Cotton Cartwright played the Mendelssohn Concerto in G Minor, and after the orchestra gave the Grieg "Peer Gynt" Suite, Ruth Regan played the Saint-Saëns "Khapsodie d'Auvergne," op. 73, in excellent fashion; Herman Baehrend, Jr., then gave the De Berriot Concerto No. 1, and Jessie Beatrice Monroe sang an aria from Meyerbeer's "Les Huguenots" and made a good impression by her sweet voice. Grieg's Concerto in A Minor, played by Elizabeth Graham Barbour, concluded this admirable program.

Maude Valérie White, the composer, gave a concert in London on Tuesday. Gervase Elwes and Plunket Greene were among the assisting artists, who sang her songs.

A new string quartet by John Powell, the Virginia pianist, was introduced in London by the Sevcik Quartet last week.

painter, Ernest Hillemacher. He was educated musically at the Paris Conservatoire, and won in 1880 the first Prix de Rome, and two years later the Prix de la Ville de Paris. With his brother Paul he composed "St. Megrim," a four-act opera, in 1886; "Une Aventure d'Arlequin" in 1888, "Orsola" in 1902 and "Circe," which was heard at the Opéra Comique in 1907. Neither his operas nor symphonic compositions were ever carried beyond the frontiers of his native country.

Maude Helena Brewington-Gilbert

BALTIMORE, June 21.—Mrs. Maude Helena Brewington-Gilbert, a graduate of the Western Maryland College and a student of the Peabody Conservatory of Music, died here on June 20, at the age of thirty-two. Mrs. Gilbert was well known among musical organizations and by the public as a singer, and appeared in many concerts, especially those for charity. She was a member of the Cathedral Choir.

W. J. R.

Leonard Meyer

SHEBOYGAN, WIS., June 19.—Leonard Meyer, an instructor of the old school, and one of the earliest teachers of music in Wisconsin, died at Sheboygan, Wis., aged eighty-two years. He came from Germany at the age of fourteen, and in 1849 nearly lost his life in the great rush to the California goldfields. He was director of several of the largest orchestras and bands in Eastern Wisconsin.

M. N. S.

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All communications in reference to the competition should be addressed to

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Giuseppe Martucci

Giuseppe Martucci, one of the famous conductors of Italy and the most ardent pioneer in introducing the works of Wagner to that country, died recently in Naples, where he went last Winter to conduct the Wagnerian operas which have recently come to possess such an interest for the Neapolitans.

Martucci, who was only 53 years old, having been born in Capua on January 6, 1856, started his musical career as a pianist, and while traveling in Germany as a virtuoso became an enthusiastic admirer of the works of Richard Wagner. On his return to Italy he became an orchestral conductor and at the age of 27 was at the head of the municipal orchestra of Bologna.

This was in 1883, shortly after the death of Wagner, and the Italian opera houses, who knew the operas of the German composer only through the performance of Neumann's traveling company, began to mount the Wagner works, limiting themselves of course to "Der Fliegende Holländer," "Lohengrin" and "Tannhäuser."

Martucci, however, undertook to present "Tristan and Isolde" at Bologna, and the first presentation of the work at the opera house there in 1887 made Bologna the seat of the Wagner cult in Italy. Martucci, who was immediately recognized as the foremost interpreter of Wagner in Italy, later gave "Die Meistersinger" and the "Nibelungen Ring" at Bologna. He was called to the various cities that produced the Wagner operas and went last season to Naples to mount at the San Carlo there "Tristan and Isolde" and "Götterdämmerung."

Lucien Hillemacher

Lucien Hillemacher, the composer, who frequently worked in collaboration with his brother Paul, died recently in Paris at the age of forty-nine. He was a son of the

JASON MOORE'S BERLIN FAREWELL

Young American Organist and Former Correspondent for "Musical America" Signally Honored—Chicago Violinist Composes Song for Holland's New Princess—News of American Musicians in German Capital

BERLIN, June 10. — "Good-bye, Jason Moore," is the heading of a cordial farewell in the *Continental Times*, published in Berlin in English, to MUSICAL AMERICA'S popular correspondent, who has just left



JASON MOORE

Former Organist at the American Church in Berlin

Berlin for a short trip through Holland and a stay in London. He sails for his native shores on the *Merion* from Liverpool on the 23d inst., and will spend the Summer with his parents at their home in Port Huron, Mich.

I arrived in Berlin a short while ago, and on Whitsunday attended the American Church, which is on Nollendorf Platz, and found Mr. Moore being besieged by the many friends he has made here for a "good-bye" word, as it was the last time he was to play the organ in this church.

Mr. Moore has made a fine record for himself as organist and choirmaster, and evidently leaves behind many cordial well-wishers for his future career, which looks so promising. Mr. Moore will take a position as organist and choirmaster in some important church in America next Fall. For the present, his place here is being filled by James A. Aborn. This morning George Meader, the American tenor, sang "If with All Your Hearts," from "Elijah," as an offertory solo.

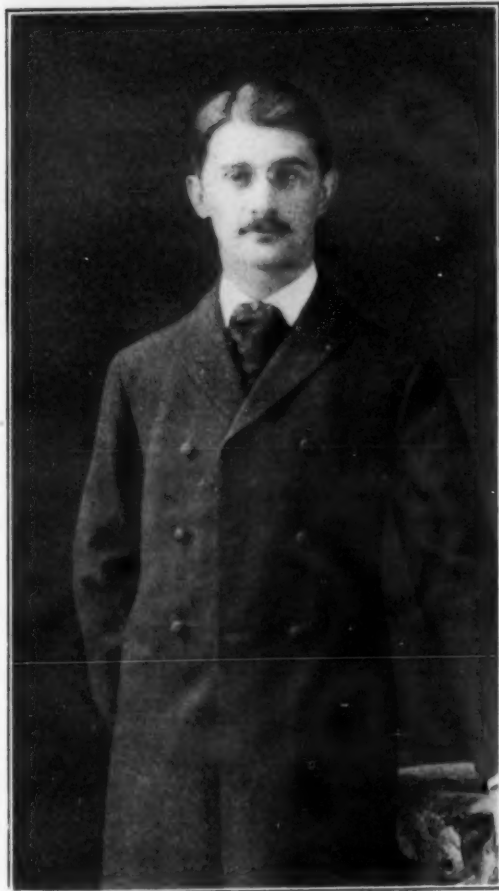
Jess Louise Carver, an American girl who has had vocal studios in America, but has spent the last two years studying here with Alexander Heinemann, the great German Lieder singer, sailed for home on June 3 on the Hamburg-American liner *Amerika*. Miss Carver has an engagement to sing in concert on June 30 at Toledo, O., and intends taking up her teaching again during the Summer in her home town, Winchester, Ind.

Mrs. Lewis Avery North, Herr Heinemann's American pupil who last year con-

certized with him a great deal, has just returned to Berlin to renew her lessons with Herr Heinemann, and also to again take up her own studio work here, where she has been successful in teaching.

Georg Fergusson is now so sought after by pupils who earnestly desire to study with him through the Summer that he has been prevailed upon to remain here throughout the season, except for a short holiday which he will take in July. After a long period of silence Mr. Fergusson has at last consented to sing in concert again next season.

Rudolph Ganz, the "genial," left Berlin last week to join his wife and a number of pupils, who persisted so in their desire to study with him during the Summer that he could not say them "nay," even though he left here in evident great need of rest, at



HOWARD SALINS

American Violinist, Composer and Conductor Who Has Won Distinction in Berlin

their Summer home in Lucerne, Switzerland.

Frieda Langendorff, the New York contralto, sang last night at the opening performance at the Neues Königliches Opernhaus (New Royal Opera House) here, when "The Flying Dutchman" was given, with Anton Van Rooy in the title rôle. Mme. Langendorff received excellent critiques on her work, and is singing again in the same opera to-night, which has been substituted for "Salomé," which was scheduled for to-night.

Fräulein Schön-René, the well-known

vocal teacher from Minneapolis, arrives tomorrow with a number of her American pupils, when she expects to settle here for teaching for the coming year.

Alexander Heinemann returns to-morrow to Berlin from Stuttgart, where he has been taking part in the great Tonkünstlerfest for the past week or more.

Saturday was Siegfried Wagner's fortieth birthday.

A new instrumental quartet by Professor Edmund Stillman-Kelley was performed here last week.

Howard D. Salins, a young Chicago musician who has settled here, has just received a letter of acceptance and thanks from the private secretary of the Queen of Holland for a song called "Thanks" which he wrote for the little Princess Juliana, and dedicated to Queen Wilhelmina. The words are by Queen Carmen Sylva, who sent them to Princess Galitzin here, who requested Mr. Salins to set them to music. The song is to be published immediately and the proceeds of its sale are to be given at the furthering of Dutch charities. Mr. Salins has traveled in Holland and studied the country and people, and has a particular interest in them.

Mr. Salins was born in Pittsburg, of German-American parents, and was brought up in Chicago, where he studied violin for many years with Jacobson, and theory with the foremost teachers. He taught in Chicago and concertized throughout the West. Nine years ago he came to Berlin and studied with Halir, returning to Chicago after two years to take up his teaching of violin and theory again. Two years ago he returned to Berlin and took up his teaching here. Last Fall he organized the German-American Symphony Orchestra for the purpose of furthering the compositions of American composers, and ran a series of semi-popular concerts at the Hotel de Rome, which met with considerable success, lasting throughout the months of October and November. *Die Musik's* critic said of these concerts that "they did great credit to the young director, showing careful attention to artistic detail, and earned for him a well-deserved success."

Mr. Salins is bringing out a light opera of his own here next Winter, and is now finishing a one-act music drama in German, which he hopes to get performed here next year. He leaves town on the 15th to spend the Summer working quietly in the mountains of Thüringen, returning in the Fall to renew his studio work and continue his orchestral concerts upon a larger scale.

LILLIAN JEFFREYS PETRY.

Tenor Defends Tenors

LONDON, June 12.—Anselmi, the tenor, recently engaged by the management of Covent Garden, had his "say" recently as a flurry on the even "tenor" of his way.

"I should like the critics who have said that tenors are the greatest thieves in the world to remember that they are rare people, and are quite entitled to make as much money as they can during their career. At any moment their reputation may be ruined should they, on any occasion, fail to please the public."

The first time Anselmi sang in public he received something less than \$2. Now his price is probably nearer \$2,000.

Gadski Honored by Lilli Lehmann

BERLIN, June 10.—On her arrival in Berlin Mme. Johanna Gadski was presented with a bronze bust of Mozart in recognition of her rendition of that composer's music, the donor being Mme. Lilli Lehmann. Mme. Lehmann delivered a speech, concluding by inviting Mme. Gadski to sing with her at the next Salzburg Mozart Festivals, in the rôles of *Donna Elvira*, in "Don Juan," and *Paolina*, in "The Magic Flute." Mme. Gadski was greatly pleased at such a compliment, and she readily consented to sing

in Salzburg. The prima donna returns to America early in October to fill a series of concert engagements before resuming her place at the Metropolitan Opera House.

New Dancer for the Savage Operettas

Louise Lassale, known on the stage as Nalico, the Spanish dancer, is under a two-year contract to appear in the Savage productions, arrived in this country last week. Her dances are said to be both artistic and novel, and to interpret both song and story.

Lehar Opera for New Theater

BERLIN, June 12.—Andreas Dippel has announced that he expects the New Theater to open on November 15. Included in its repertoire will be Lehar's "Gypsy Love."

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FRANK E. MORSE PUPILS GIVE BOSTON CONCERT

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Their Mid-Winter Recital—Fred-
erick Hastings's Success

BOSTON, June 21.—Pupils of Frank E. Morse gave a decidedly interesting program of songs and concerted numbers in Steinert Hall last Tuesday evening. Those who took part and their numbers follow:

Elizabeth L. Dougall and Carrie Donnell-Furry, Newton's "Madrigal of May"; Charles D. Nystedt, Chadwick's "Before the Dawn"; Mrs. Edward J. Smith, Verdi's "Pace, Pace, mio Dio," from "La Forza del Destino"; M. Antoinette Dunn, Godard's Berceuse—"Jocelyn," with violin obbligato; Oscar Le Bart, Totoli's "My Bride Shall Be My Flag"; Miss Keene and Mr. Cronan, Walthew's "It Was a Lover and His Lass"; Ruth Blaisdell, Bohm's "Still as the Night"; Mrs. Carrie Donnell-Furry, Lehmann's Birds Song, "The Starling, the Yellow Hammer, the Owl"; Elisabeth Lindsay Dougall, d'Hardelot's "The Dawn"; Schultz's "My Heart Is Thine," Cowdell's "Who Can Keep the Secret"; Clarence A. Bates, Handel's "Where'er You Walk" (Semele); Mrs. E. J. Smith and Mr. Le Bart, Cowen's duet, "Rose Maiden"; Carrie E. Keene, Thomas's "Knowest Thou the Land" (Mignon); J. J. Cronan, von Feltz's "Rose by Moonlight"; anathema and songs from "Eliland"; Mr. Nystedt and chorus, Gounod's "Sanctus" from the St. Cecilia Mass; Miss Richardson, Mr. Le Bart and chorus, Bruch's cantata from "Fair Ellen."

Many of the pupils sang at a midyear recital this season, and it is interesting to note the progress which is always shown from recital to recital by Mr. Morse's pupils. One of the noteworthy points of excellence in their singing is the clear, distinct enunciation in English and other languages. The pupils retain their own individuality to a marked degree. One of the finest examples of the results obtained by Mr. Morse with his pupils has been shown during the past season by Frederick Hastings, the baritone, who toured the country extensively as a member of Mme. Nordira's company and with the Dresden Sym-

phony Orchestra, having in all over eighty engagements during the season.

Mr. Morse will conduct, as usual, a Summer school from June 21 to July 21, and a number of teachers from the South and West are planning to take this course. At the concert last Tuesday the excellent singing of Mrs. Smith, Miss Dunn, Mrs. Donnell-Furry and Miss Dougall, as well as the duet by Miss Keene and Mr. Cronan, deserve special mention. D. L. L.

DETROIT SYMPHONY CONCERTS

Orchestra Association Engages Four
Noted Organizations

DETROIT, June 21.—The next season of the Detroit Orchestra Association has been satisfactorily arranged, dates having been set for the entire five concerts. The Guarantor Association, it is thought, will be largely increased this season, three-fourths of last year's members having already renewed their pledges. Last year attendance at the concerts increased so steadily that there is no doubt that the season next year will be a greater and more general success.

The concerts have been arranged as follows: Two concerts by the Theodore Thomas Orchestra, always the most popular in this city; one by the Pittsburgh Orchestra, one by the Boston Symphony and one by the New York Symphony. This last mentioned concert has been arranged for January 10 and will celebrate Walter Damrosch's twenty-fifth year as a conductor. Mr. Damrosch will bring on 100 men for the occasion, and it is expected that the concert, which has entailed much extra expense to the association, will be a notable event. F. C. S.

The Leipsic Municipal Orchestra turned over the \$500 it received for its participation in the Wagner Festival Concerts in the Gewandhaus to the Wagner Monument Committee.

CHICAGO BARITONE HAS SUNG IN MANY CITIES THIS SPRING



GRANT HADLEY

CHICAGO, June 21.—Grant Hadley, the popular baritone, has been busy this Spring singing at the following places: On May 3 and 4, at Moberly, Mo.; on the 5th, at Fayette; the 6th, at Booneville; the 7th, at Sedalia; the 8th, at Merino, all in Missouri; the 9th, in Chicago; 10th, at Macomb; 11th, at Quincy, in Illinois; 12th and 13th, at Warrenton, Mo.; 14th and 15th, Fort Smith, Ark.; 18-20-21, at Oklahoma City; 22d, at Des Moines, Ia., and on the 31st, with the Chicago Handel Society. Mr. Hadley made a distinct impression by his beautiful singing at all of these places, and the critics were unanimous in praise of him. R. D.

Milwaukee Schools Present Pupils

MILWAUKEE, June 21.—The commencement season is ending this week, and there

has been a great outpour of graduates from the scores of conservatories, colleges and schools of music in Milwaukee and Wisconsin.

The Wisconsin Conservatory of Music, Stephenson Building, Milwaukee, leads the list this year with a class of forty-two. The Wisconsin College of Music, Grand avenue, near Eighth street, has a class of twenty-nine that appeared in recital on June 19.

Milwaukee-Downer College Conservatory graduated a class of eight, seven in pianoforte and one in vocal music. Claudin MacPhetters, dean of the department of music of the big women's college, took a prominent part in the commencement program.

At Lawrence College, Appleton, Wis., Dr. William Harper, of New York, director of the conservatory, arranged a brilliant recital. Beloit, Ripon and Carroll (Waukesha) colleges also exceeded former efforts at the year-end. M. N. S.

CLAASSEN-WINKLER PUPILS

Brooklyn Conservatory of Musical Art's
Students Give Concert

The Conservatory of Musical Art of Brooklyn gave a students' concert at Arion Hall on the evening of June 17.

Those taking part were Louise and Lolita Metzger, Isabella Steinlauf, Elsie Wendling, James Fraser, Etta Finkelstein, Anna Lieb, Agnes C. O'Connor, Jennie Seiler, Clarice Jung, Marion Kahn, J. Louise Manning, Kenneth Phillips, Maliz Wagner, Ruth Meruk, Hildegard Claassen, Bella Jacoby, Harriet Lowe and Philip Jung.

Directors Arthur Claassen and Leopold Winkler were distinctly honored by the performance of the young artists generally.

Selections from Moszkowski, Rummel, Decevee, Franz, Beethoven, Reinhold, Singelee, Schwarwenka, Grieg, Gounod, Rubinstein, Jungman, Claassen, Bach-Gounod, MacDowell, Chaminade, Schubert, Ardit, Rachmaninoff and Chopin comprised the program.

By a strange chance, a case was tried in one of the London courts recently in which the plaintiff was a man named Schumann, while the defendant's name was Schubert! The trouble had nothing to do with music, however.

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AUSTIN

ECHOES OF MUSIC ABROAD

Emmy Destinn a New "Tosca" at Covent Garden—Augusta Zuckermann and Francis MacMillen Appear as Composers—What They Think of Lilla Ormond in the English Metropolitan—Selma Kurz in The Rôle of a Martyr to Her Art—An American Coloratura Soprano "Makes Good" in Vienna—Piano Prodigies More Numerous Than Ever in London

AT Covent Garden Emmy Destinn has now added Puccini's *Tosca* to her repertoire and in so doing gratified one of her fondest ambitions. A year ago both she and Nellie Melba importuned the management for an opportunity to sing this role, but Director Higgins had engaged Lina Cavalieri especially for it then, and all London went to see and hear La Cavalieri's *Tosca*. Now Miss Destinn has it, and she is happy. Perhaps next year—who knows?—it will be Melba's turn—but here imagination falters. What a fatal fascination this character possesses for prima donnas! If Geraldine Farrar had not cancelled her Paris engagement this Spring she would have "Toscaed" for the first time at the Opéra Comique. As it is, there is a possibility of her singing the part at the Metropolitan next Winter.

To London, as to New York, the Terzina *Tosca* still remains the ideal. They will tell you over there that "in her reading Miss Destinn seems to follow upon the lines laid down by Terzina," that she most certainly "avoids the pitfalls that beset the path of the followers of the ultra-melodramatic Cavalieri or the horrific Giachetti," that, as a matter of fact, "the *Tosca* of Miss Destinn seems rightly placed between that of Terzina and that of Giachetti." The Covent Garden *Scarpia* is Mario Sammarco, while Charles Glibert is the old sacristan and Giuseppe Anselmi, with recent Monte Carlo and St. Petersburg laurels still clinging to him, is the artist lover.

If London has owed "La Sonnambula" any attention, the debt is being paid with interest just at present, for, besides the rejuvenation of this antiquated melody-clad skeleton at Covent Garden for Luisa Tetrazzini's special benefit, the popular-price Castellano company, now installed in the Drury Lane Theater, has appropriated it for Maria Galvany, the Spanish coloratura soprano, who set Paris agog early in the Spring. This Drury Lane company gets the overflow from Covent Garden and a good many of the operagoers with shallower pocketbooks as well.

The Russian soprano, Maria Kousnietzoff, new to London, has distinguished herself as the first *Marguerite* with a practical knowledge of spinning ever seen at Covent Garden.

CONGRATULATIONS are in order just now to Boston's Lilla Ormond on her début conquest of London's song lovers. "Her mezzo-soprano voice is rich in quality and of limpid clearness; moreover, it is well used," and the *Daily Telegraph*, having discovered "a singer of infinite possibilities," goes on to particularize:

"In Schumann's 'Die Lotosblume,' 'Wenn ich früh in den Garten geh' and the rarely heard 'Ich sende einen Gruss' all this was made abundantly evident, and the good impression was confirmed by the admirable nature of the rendering of Brahms's 'Maienacht,' and even more of his 'Ständchen.' In this last there was no trace of nervousness. Nor was there any suspicion of it in the 'early' Debussy aria, 'O temps à jamais effacé,' from 'L'enfant prodigue' or in Fauré's 'Nell' and a host of other French and American songs."

The "host of other French and American songs," which by extension included also one or two examples of the Englishman's art, meant Fauré's "Les Berceaux" and "Un rêve d'amour," Reynaldo Hahn's "Fêtes galantes" and "Infidélité," Gaston Lemaire's "Vous dansez, Marquise," Frederick Converse's "Adieu," Grant Schaefer's "The Wind Speaks," Charles F. Manney's "How Many Times Do I Love Thee?" Landon Ronald's "A Little Winding Road," Edwin Schneider's "Flower Rain," Benjamin

Whelpley's "I Know a Hill" and Chadwick's "La Danza."

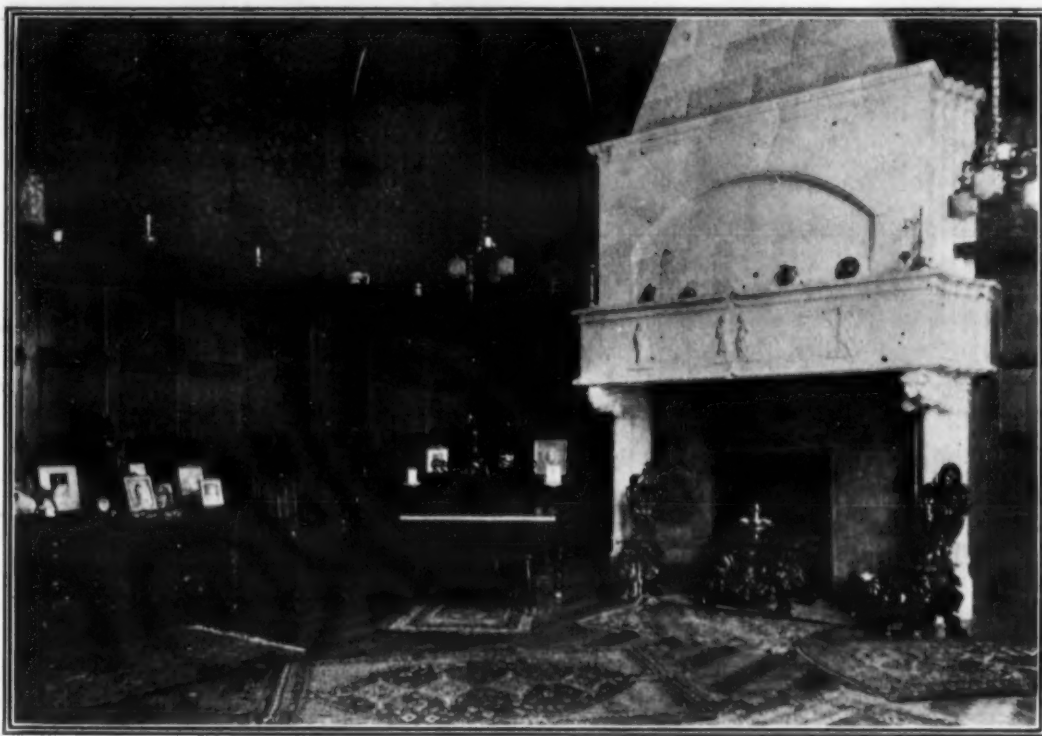
THE precautions taken by Selma Kurz to keep her voice in its best condition for her public appearances at the Vienna Court Opera, and wherever else she may sing, recall the ironclad regimen to which Adelina Patti used to subject herself in the palmy past when it required \$5,000 down to un-

first tour of her own country, played in London the other day she placed two "Sketches" of her own composition on her program and was rewarded the next morning with a press verdict of "clever and effective." A Scherzo by Joan Manén, the Spanish violinist-composer, was also a novelty.

The main features of the program were a Toccata and Fugue by Bach-Tausig, the Intermezzo in B Flat Major, Capriccioso in B Minor and Rhapsody in B Minor, by Brahms; Joachim Raff's Gigue and Variations, a Liszt transcription of a Paganini etude and some Chopin.

Francis Macmillen also appeared as a composer at his fourth London concert. Between Pascal's "The Bacchante" and Massenet's "Italian Christmas Pastoral," he played an attractive little "Causerie" of his own. His other numbers were Godard's Adagio Pathétique, the Vitali Chaconne, Bruch's Concerto in G Minor and Saint-Saëns's Introduction and Rondo Capriccioso and Caprice.

IN England golf is almost as popular among singers as it is with clergymen.



IN FRANK KING CLARK'S STUDIO IN PARIS

Frank King Clark, the American teacher of singing now resident in Paris, has lavished characteristic taste on his studio in the Rue Bugeaud. It has become a sort of central meeting place for American musicians and music lovers in the French capital. In the work of the many artist pupils he is launching upon public careers Mr. Clark is justifying his widespread reputation as one of the foremost masters of the art of singing in Europe. One of the most recent American additions to his student colony is Francis Rogers, the well-known baritone, who will coach with him all through the Summer.

lock her jewelled tones. The Metropolitan's new coloratura soprano has been bewailing her lot as a prima donna to a Vienna interviewer. Where have we heard this refrain before?

"I am not known outside of the theater," moans this ambitious lady, already so wealthy that she could spend the rest of her life entertaining in her luxurious apartment and driving her fast horses, without singing another note. "I do not know what life is off the stage. Can you realize what it is to take precautions all the year round and live according to the most severe prescriptions? The day before the date I have to sing I cannot go out; I must stay at home and speak very little. The day I sing it is still worse. Once the performance is finished I come back home and go to bed. The next day I am tired and weak, so there are three lost days for one performance. As I sing at least twice a week, six days of the week are completely sacrificed to the opera. I am scarcely ever able to go to another theater," and so on through several more paragraphs in a melancholy minor.

Another case of martyrdom to art—or the material equivalent thereof! And yet Marcella Sembrich, who was singing before Fraulein Kurz was born and still has her final farewells ahead of her, was never afraid to take her brisk walk in Central Park on the days she was billed to sing at the Metropolitan.

WHEN Augusta Zuckermann, the pianist, who returns in the Autumn from her wanderings in foreign lands for her

a new impetus. Now comes the announcement of a rival institution to be opened in the Türkenstrasse next September. It is to be called the New Conservatory.

Conspicuous among its instructors and directors is Alfred Grünfeld, the pianist of truly Viennese elegance, who is not an entire stranger to this country. The violin department will feature Franz Ondricek, and other *kaiserliche und königliche* court musicians on the staff will be Theobald Kretschmann, Misek and Moser. Conductor Grosskopf, Karl Lafite, Dr. Richard Badka, Richard Wickenhauser, Dr. Robert Konta, the Baroness von Turk-Rohn and Maria Wolf are also announced.

PUBLIC protest on behalf of reverent music lovers has not availed to secure London this season against the most overwhelming epidemic of wonder-children in its history. The last serious onslaught of juvenile musicians it experienced was made by violinists. This year the scourge takes the form of pianists in the making—or the marring.

The arrival of the eleven-year-old Russian girl, Irene Eneri Gorainoff, and her three recitals, just in time to frighten little Pilar Osorio back into the remotest corner of the nursery, have already been recorded. Hardly had this little Russian, who has played concertos under Glazounoff's baton in her homeland, ceased to be a novelty when young Italy appeared on the scene in the person of one Nino Rossi, thirteen and "wonderful." But why should home industry be ignored? No good reason therefore being apparent, a progressive teacher brought forward Maurice Reeve, of the same tender age as Gorainoff, only to have him thrown back on his hands for further training by the critics who lavished superlatives on the foreigners. Then the experienced Pepito Arriola, "the marvelous young Spanish pianist discovered by Arthur Nikisch," and, incidentally, Pilar Osorio's brother, arose to vindicate the family honor and hurl a Bach-Liszt Prelude and Fugue, Chopin's Scherzo in B Flat Minor and Liszt's Sixth Rhapsody defiantly at all comers. And the end is not yet.

IT is no insignificant compliment to Yvonne de Trévise that the public already spoiled for visitors by Selma Kurz, approved her guest appearances in a German "Lakmé" at the Vienna Court Opera so cordially that Director Felix Weingartner has engaged her for more special performances next Winter. She will then sing in "La Bohème," "Rigoletto" and "Il Barbiere di Siviglia," besides "Lakmé."

This young American, who is none the less American for all her assumed French name, appeared in sixty-eight performances during the last season at the Théâtre de la Monnaie, Brussels, where she has been the leading coloratura soprano. Next month she will fill a return Summer engagement at Dieppe.

FOR years past the Théâtre de la Monnaie, in Brussels, has cradled baby stars for later illumination at the Paris Opéra, the Opéra Comique, Covent Garden and, latterly, the Manhattan. Of the popular members of Mr. Hammerstein's company who served their apprenticeship there it is only necessary to note Charles Dalmorès, Hector Dufranne, Armand Crabbé. Most of the other singers in the French wing—Jeanne Gerville-Réache and Charles Glibert, for instance—likewise have sung there at one time or another, and next season's additions to the company will contain still more of its one-time associates.

In its general outlines, though not necessarily in particular detail, the repertoire of the Manhattan is perhaps more closely allied with that of the Monnaie than that of any other European lyric stage. This will be even more apparent next season, when Mr. Hammerstein carries out his long-standing intention of producing at least two of Wagner's works in French.

Between the opening of the season on September 9 and its close, on May 8, thirty-two operas and ballets, representing twenty-two composers, were performed, the total number of representations being 273. Of the French school, which, of course, predominated, fourteen composers were given a hearing in twenty-one works; five of the Italians had seven works and three of the Germans had four.

Of the season's novelties Edgar Tinel's

(Continued on next page)

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"Katharina" of the ecclesiastical atmosphere achieved seventeen performances; Henri Février's "Monna Vanna" reached its fourteenth, Raoul Laparra's "La Habanera" its eighth, while Paul Dukas's "Ariane et Barbe-Bleue" had to be content with five. Two new ballets also were added to the répertoire.

Gluck carried off the palm for the Germans, with seventeen performances of his "Orpheus." Wagner's "Lohengrin" had sixteen, "Siegfried" three, while seven of Strauss's "Salomé" sufficed the Brussels public this season.

Strange as it may seem to us, Gounod's "Faust" topped the year's list with twenty-four performances! Halévy's "La Juive" was a close second, with twenty-three. "Cavalleria Rusticana" had seventeen, "I Pagliacci" sixteen, "Lakmé" sixteen, "Werther" fourteen, "Carmen" twelve, "Louise" eleven, Bizet's "Pearl Fishers" eleven, "Le Jongleur de Notre-Dame" ten, "Romeo et Juliette" ten, "William Tell" nine, Gounod's "Mireille" nine, Leroux's "Le Chemineau" six, "Aida" six, "Rigoletto" four, "Samson et Dalila" two. J. L. H.

NEW PUBLICATIONS

Five new songs have been received from Jerome H. Remick & Co. These songs aim to make a distinctly popular appeal, and they form a somewhat interesting study of the ceaseless pursuit of that will-o'-the-wisp, public taste. Public taste is a many-sided thing, and in music is capable of being satisfied in various ways. Each of these ways has its standard of musical excellence, and the popular composer aims not so much at one general thing called "popularity" as at special excellence along one or the other of the lines of appeal.

Of the songs submitted, two by Anton Hegner appear to come farthest from hitting the mark. The first, "Day Dreams," is dedicated to Mme. Bernice de Pasquali, and the second is "I Want to Be a Fairy," by the same composer. These are songs with simple waltz accompaniments. There is a

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W. SPENCER JONES IN HIS NEW YORK OFFICE

The accompanying snap-shot of W. Spencer Jones, of the firm of Haensel & Jones, shows one of the best known and most popular of American musical managers, in his New York studio. His partner, Fitzhugh Haensel, is at present in Europe,

where he is engaging foreign musical celebrities for tours of this country. Mr. Jones is an accompanist of reputation, having acted in that capacity for many well-known English and American artists on concert tours across this continent and in Australia.

marked difference nowadays between simple popularity and commonplaceness. Much simple successful popular music of the day

has quite a remarkable quality of ingenuity and charm, and this quality seems to have been lost sight of by Mr. Hegner, whose work could be called rather more bald than simple.

"Longing for You, Sweetheart," by Clarence M. Chapel, however, is the real thing. Here is the juicy popular tune with harmonies rich and well felt. The quality aimed at is struck exactly like a bull's-eye hit in the middle, and people will sing this song who will pass over the others.

Clare Kummer sings "Tis All I Know." It is something of a pity that she did not wait to know more before singing it. This is an example of that long outworn type of song which ambles along in "common" time, each phrase entering on the second half of the first count.

"A Drowsy Song," from a set called "Lullaby Land," by Reginald De Koven, is

another bull's-eye hitter, although aimed at a different target from that which inspired Mr. Chapel. This might be called a popular song of the higher order. It has charm and grace and a buoyant lyric quality likely to carry it to success.

Bach & Co., of London, inspired, perhaps, with the contrapuntal fervor of their great namesake, are engaged in the most commendable enterprise of printing an edition of harpsichord and organ music by Alessandro Scarlatti, which has never before been published. Seven parts have already appeared, each one containing a number of works, including toccatas, minuets, courantes and other musical forms of the period. These works should prove a very valuable contribution to the educational literature of the pianoforte and organ, quite aside from their unique musical value and interest. There is a sense of mastery and fluency in these early Italian works which makes them beautiful and joyous forever.

A Seismit-Doda has honored the Hungry Club by the composition of the "Hungry Club March," published by the Harmony Music Company of New York. The work is dedicated to the club and its president, Miss Mattie Sheridan. Miss Sheridan is the delightful autocrat of this dinner table, which she rules with a rod of iron, as well as with an inexhaustible fund of wit and a vast power of moral suasion. The March is straightforward in feeling, and, while it presents no iconoclastic ideas in the two-step form, it has vigor and the popular march quality.

Thomas Curtis Clark contributes a song of his own composition called "A Queen of the Long Ago," published by the Shattinger Piano and Music Company, St. Louis, Mo. This song is graceful in rhythm and is well made. It is not ambitious in its aim, but succeeds very well in expressing the simple ballad which constitutes the text. The song is pleasing, but would be likely to have more of future before it if it was either better or worse; that is, popular from the crowd's standpoint, or more distinguished musically from the standpoint of modern musical art.

Leon M. Kramer Signally Honored

Leon M. Kramer was recently presented with a gold watch and chain by the trustees of the Spanish and Portuguese Synagogue, Central Park West and Seventieth street, on the occasion of the twenty-fifth anniversary of his directorship of its choir. Mr. Kramer is also director of the Manhattan College of Music, Musical Director of the Halévy Singing Society and of the Cantors Association.

Bispham Engages an Accompanist

David Bispham has engaged Charles Rogers, pianist, for his accompanist next season.

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PADEREWSKI PRAISES SHERWOOD'S WORK

**Sends Letter of Endorsement to
American Teacher's Method
of Teaching by Mail**

CHICAGO, June 21.—The letter reproduced herewith was written by Ignace J. Paderewski to William H. Sherwood recently, and refers to the latter's course of correspondence lessons on music and piano playing which he gives by the university extension method. Mr. Sherwood is perhaps the first musical authority to adapt the university extension method in the teaching of the piano. It is understood that the course of lessons is meeting a great demand. In preparing the course of lessons, simplicity and clearness have been the watchwords. The principles taught in the text are illustrated by photographs of Mr. Sherwood at the piano, showing the correct positions for hands, arms, wrists and fingers. The pupil is brought into close personal relation with his teacher by means of weekly examinations, which are conducted on the lessons through a series of written questions and answers. Physical exercises are given for the development of the muscles used in piano playing, and the lessons embody precisely the same principles and exercises used by Mr. Sherwood in his own practice and private teaching.

This work of Mr. Sherwood's is thoroughly in line with the trend of his whole career, and constitutes a fitting climax to a life of remarkable musical activity, devoted to the best interests of American music and American musicians.

The giving of these lessons does not in any way interfere with Mr. Sherwood's private teaching, as for business purposes he has allied himself, so far as these correspondence lessons are concerned, with the Siegel-Myers Correspondence School of Music, of Chicago, which has been successfully carrying on instruction by correspondence in various branches of music for the last six years.

C. E. N.

MELODY WILL WIN, SAYS PUCCINI

**Composer Predicts Return to Italian
Methods in Operas of the Future**

Puccini, who is now in London, has been interviewed for the English papers on the music of the future. He pins his faith to melody.

"In the operas of twenty years hence," he says, "melody will reign supreme, as it has always done—and melody is essentially Italian. You can almost say that it was born in our country."

"I know and appreciate fully the efforts of the composers of the so-called new school. I am interested in Richard Strauss's work, and I admire Debussy's 'Pelléas et Mélisande' for its intense originality; but atmosphere, weird combinations of sound and endless recitatives are not everything in music."

"Perhaps many of Wagner's great works will cease to please, though I feel that the 'Meistersinger' and 'Parsifal' are treasures that are not likely to be discarded. At any rate, melody will always hold its own."

Facsimile of Letter Sent by Paderewski to William H. Sherwood, the Chicago Pianist, and Endorsing the Latter's Method of Teaching by Correspondence.

"Music must be popular; it must appeal to the masses. I will have nothing to do with intricate problems of musical mathematics, with mixtures of noisy and uncanny sounds, which by their weird complexity are bound to bore the most enduring music lover. Music must appeal to the heart, move, thrill, elevate it, and it must be simple and direct enough in its beauty to be understood by all."

Organist Loud to Lecture Next Season

Boston, June 21.—John Hermann Loud, the concert organist, is closing a most successful season during which he has given nineteen organ recitals and over four hundred lessons. In addition to this he has done a great deal of miscellaneous organ

work, and has had an interesting season in every way. Next season Mr. Loud will begin a series of ten lectures on church music before the Newton Theological Institution. He will close his studio for two months only during the Summer, opening the first Tuesday in September.

D. L. L.

Gabriel Pierné's "The Children's Crusade" is now becoming popular in Germany.

Nashville New Musical Director

NEW ORLEANS, LA., May 31.—Archibald M. Campbell, the baritone, has been chosen director of the department of music of the Ward Conservatory of Music at Nashville. Mr. Campbell formerly sang with Adelina Patti, and received his musical education from Sir Arthur Sullivan and Sir Michael Costa.

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New York, Saturday, June 26, 1909

Thieving Tenors

One of the greatest Continental tenors, Signor Anselmi, in a recent interview declared that he has heard it said that tenors are the greatest thieves in the world. The fact that he has been engaged by Covent Garden for this year's opera season shows either that the opera house authorities do not entertain this view, or that, if they do, they sanction this species of thievery. He says that he would like the critics who make this allegation to remember that tenors are rare people, and are quite entitled to make as much money as they can through their career. At any moment their reputation may be ruined, should they, on any occasion and from any cause, fail to please the public.

The Signor's point is well taken. Some one has said that a work of art is worth whatever one will pay for it. If you want a thing one thousand dollars' worth, it is worth a thousand dollars to you. That a person who has no particular taste for operatic tenors values them less than those who pay their great salaries is quite beside the mark. From the standpoint of the evolution of human intelligence it may be deplorable that the tenor nowadays runs to vocal cords and high notes rather than to the greater interpretative conception of his art. But there is a large class of people who want just the kind of toy that many modern tenors are, and these persons should be permitted to pay what they want for their amusement, without the recipient of their exaggerated favors being called a thief.

A Neglected Composer

Schubert has been called "the Great Neglected." The London Times now brings Dvórák forward as a candidate for a similar title. In advising amateur orchestras what to play, it remarks with surprise that the earlier symphonies and overtures of the Bohemian master are passed over to an extent which shows an evident lack of appreciation of their worth. These works are full of vivid melody, rhythm and color. The symphonies in D, D Minor, G, and F, the symphonic variations and the overtures "Mein Heim," "Othello" and others, offer great scope for the exercise of amateur orchestral powers, and constitute a desirable medium of appeal to audiences. Of equal value is the Serenade for Strings in E, as well as the "Notturmo," for Strings. The Times insists that it is not suggesting that amateur orchestras should be content

with the leavings of the orchestral feast, but that, on the contrary, there are plenty of rich dishes waiting untouched. It is not necessary to fall back always on the symphonies of Raff, Gade, and Goldmark.

Human nature is a dark and mysterious thing. With a reputed devotion to sheer melody it is to-day not only sanctioning, but actually fostering the development of a musical art which departs in the farthest possible degree from straightforward melody. Therefore the orchestral works of the composers who are most purely lyrical are bound to be neglected by the present musical civilization. Dvórák, in his melodic moods and in the spontaneity of his melodies, has often been compared with Schubert. Emphasis is now given to this comparison by the neglect of both. When the reaction begins let not only amateur but all orchestras profit by the suggestions of the Times.

Austrian Operetta

Max Preger, the well-known German opera director, is said to have opened negotiations with A. Lüchow, proprietor of the Irving Place Theater, in New York City, the object being to carry out a season of German-Austrian operetta by a first-class company.

The rise of the Austrian operetta is one of the noteworthy features of the musical life of to-day. It is a most desirable feature. The unregenerate state of light opera in America, despite a few redeeming influences, has been too constantly deplored to make it necessary to reiterate it here. If we have not got to the point of inventing a desirable relatively permanent form of American light opera, we could have nothing better than the Austrian product. The light-heartedness of the Austrian in his music makes a capital foil for the strenuousness of American life. It may not be far from the truth to suspect that Austrian operetta is precisely the right influence to throw into the American light opera situation at the present time, both for the well-being of the American citizen and the salvation of many of the would-be American light opera composers.

A Needed Organization.

The Roman Society of Authors has just announced a national competition for a new orchestral suite or symphonic poem. The announcement contains the provision that the composition shall be performed during the season of 1909-10 at one of the symphony concerts given in the Anfiteatro Corea. These concerts are supported jointly by the Royal Academy of St. Cecilia and the City of Rome, and the promised performance is in the nature of an official recognition of the advancement of Italian music by these bodies. Still further, one concert each year is to be conducted by Vittorio Gui, one of the youngest Italian musicians, the intention being to train native musicians as competent interpreters.

America, the New York Sun says, has now seventeen cities which support resident symphony orchestras. Thus far there has been no hint of co-operation between these various orchestras, and scarcely a hint of the possible performance of recent American orchestral prize works. The orchestras are becoming more and more important, and in a very few years at most will be the means of constituting perhaps the greatest force for musical upliftment in the United States, so far as the actual performance of music is concerned. It seems not to have occurred to any one as yet to what great national purpose these orchestras could be employed through some kind of association.

It is none too soon to consider the possibility of an arrangement by which the winning orchestral compositions of American prize competitions should be given a hearing in all parts of the country as soon as practicable after the awarding of the prizes. When an American composer has been so greatly aspiring and so earnest in

his work as to have won a prize with an orchestral composition, the very least that the country can do is to give him a hearing. The trend of the time is toward organization, and among possible and desirable organizations we would suggest an alliance of the symphony orchestras of the United States.

Puccini as an Oracle

Puccini talks almost as entertainingly as Mary Garden. A selection of choice "oracles" from his recent London interview are given on another page. It is a question whether humor or pathos is uppermost, when one sees a man blinded by some success and some following, thinking himself leader of the world. An oracular and kingly front is presumably necessary even to a little king, if he would impress those to whom he stands in the capacity of horizon. But Puccini the artist is a much more edifying sight than Puccini the oracle, and if he would only confine himself to his proper sphere, he might be truly royal instead of merely affecting a royal pose.

The appearance of the first female divinity on Olympus is said to have aroused a shout of laughter from the company of the Gods. Something more than a broad smile would be evoked from that high company at the joyful spectacle of a Puccini loftily disposing of a Wagner. "Meister-singer" and "Parsifal," it seems, are "gems not likely to be discarded," although Wagner's other works will be. Dante's "Divine Comedy" and Goethe's "Faust," it might be added, are also trifles worth preserving.

One of the tricks of trade is to discourage a taste for what you do not have to sell. If you are selling apples, and cannot rival your competitor's stock of peanuts, say that the appetite for peanuts is vulgar or depraved. Puccini will have nothing to do with the intricate problems of musical mathematics, with mixtures of noisy and uncanny sounds, which by their weird complexity are bound to bore the most enduring music lover. In this justifiable disparagement of modernism gone wild, he tacitly includes a ban on all serious and highly developed music; that is to say, on the great music which others have written, which he can never hope to equal.

The musical monuments of other lands the sublime composer of "Butterfly" disposes of by saying that melody will reign supreme twenty years hence, as it has always done, and—*melody is essentially Italian!* Shades of Schubert, Beethoven and Weber!

Everybody knows that Puccini can write successful and effective operas, perhaps the best Italian operas of the day. He renders a great and acknowledged service, and is probably well paid for it, and that should content him and make him a happy man. He has far better use for his time and efforts than to spend them in exaggerating the importance of his own particular best qualities, and in trying to hypnotize people into blindness to the heights which he cannot scale. He should stick to composing, and not try to set up in the king or oracle business until he has more capital.

The Only Musical Paper That Gives the General News of the Entire Country

MINNEAPOLIS, MINN., June 14, 1909.
To the Editor of MUSICAL AMERICA:
Enclosed please find check. I always enjoy your paper, as I consider it the only one that gives the general musical news of the entire country. Please accept my best wishes for your continued success.

GORDON GRAHAM,
Organist and Choirmaster,
St. Mark's Church.

A Most Valued Visitor

WICHITA, KAN., June 14, 1909.
To the Editor of MUSICAL AMERICA:
Your paper is a most valued visitor to our studios. It is eagerly read by us as teachers, and passed on to our students, as being a big factor in their musical education.
MINNIE FERGUSON-OWENS,
Director Sickner Conservatory.

PERSONALITIES



Harold Henry.

This photograph shows one of Chicago's young pianists, who is making a name for himself not only in that city, but throughout the Middle West, as a musician of high attainments. A member of the Cosmopolitan School of Music faculty, he has also had exceptional success as a teacher. Mr. Henry will be one of the soloists at the Michigan State Music Teachers' Association Convention on June 30, and on July 6 will play at Mandel Hall, in the University of Chicago. He will open his Fall season in Kansas City on October 14.

Bos—Coenraad V. Bos, who will come to America again with Dr. Wüllner next season, is busy accompanying in London. He was the guest of honor at a banquet given by about seventy of his admirers at the Hotel Ritz, when regret was expressed that he would again be absent from Europe during the next musical season.

Trentini—It was in Turin that Oscar Hammerstein first heard "Little Emma Trentini." Clearly, she impressed him favorably. For, soon after, he engaged her for five years. Since then she has been pretty steadily and always pleasantly in the public eye at the Manhattan. She has added to her repertoire the small rôles of *Yniold*, in "Pelléas et Mélisande" and the *gavroche*, in "Louise," and the *Courtesan*, in "Thais."

Clemens—Clara Clemens, the contralto, is spending the Summer at her father's villa, at Redding, Conn.

Spalding—Albert Spalding, the violinist, has fixed his sailing date for November 17, when he goes abroad to fill his European engagements. He is spending the Summer on the Jersey coast, at the Spalding cottage at Monmouth Beach.

Carasa—Fredrico Carasa, the Spanish tenor, whom Oscar Hammerstein has engaged for next season, is a native of San Sebastiano, and is said to have come of a family which never before included an artist. He developed a voice, went to Paris to study and had advanced so far last Winter that he was able to make his first appearance at Ghent, in Belgium, where he sang *Raoul*, *Rhadames* and *Manrico*.

Winkler—Here is a bit of Leopold Winkler's advice to piano students as printed in the current *Etude*: "Always enjoy your practice. If you do not enjoy it you are either not destined to be a musician or you are not practising right or you are in poor health. Leave the practice period with regret and with the pleasant anticipation of the next period. Go to your practice eagerly, as you would go to the greatest pleasure of the day."

Ronald—In recounting the story of his recent provincial tour with Mme. Melba, Landon Ronald, the well-known conductor and composer, tells an amusing story against himself. Melba had sung one of Mr. Ronald's songs and was encored, and sang the Mad Scene from "Lucia" and then another encore followed, and Mr. Ronald again took his seat at the piano without any music. He then heard an indignant voice from among the enthusiasts sitting quite near him on the platform: "Oh, goodness! he is going to play some more of his own stuff."

Kelley—Edgar Stillman Kelley, the American composer, who is adding to his laurels in Berlin just now, made a deep study of Chinese music in the Celestial colony of San Francisco during his residence in that city. He fathomed the obscure laws of their theory, and for this work made a careful selection of Chinese musical ideas and used what little harmony they approve of with most quaint and suggestive effect upon a splendid background of his own.

WOMEN COMPOSERS OF AMERICA—4

Anita Owen, Who Has Written
a Song of Which a Million
Copies Were Sold

By Stella Reid Crothers

[EDITOR'S NOTE.—Miss Crothers, who has devoted several years to gathering material for this series of articles, takes the most liberal and democratic view, and the discussions will, therefore, not be in the nature of a critical review. It is the wish of the writer to make them both suggestive and stimulating to those possessed of latent talent, and an incentive to those whose ability is being recognized, to achieve yet greater success.]

The ancient astrologers held that a fortuitous conjunction of the planets at the time of one's birth betokened, if not distinction, at least a happy fate. Nowadays to have been born in Indiana presages all good luck, but whether one "arrives" or not seems to depend upon personal effort.

The locality that has environed James Whitcomb Riley, George Ade and Senator Burroughs is the birthplace of Anita Owen, a composer who has "arrived," whether judged by the interesting variety of her work or the fact that over a million copies of one of her songs have been sold, and it is still styled a popular classic.

Miss Owen, who lived in Chicago since her school days until four years ago, when she came to New York, modestly tells of a pretty compliment recently paid her in one of the large shops. Having a little difficulty with the attendant getting her address correct, she finally gave her full name, when the girl laid down her pencil, and, looking up wide-eyed, said: "Are you really Anita Owen, who wrote the new song, 'Sweet Bunch of Daisies'?"

When a New York shop girl speaks of a song that has been out since 1894 as "new" it is praise indeed, but possibly Miss Owen's personal attractiveness had much to do with the genuine admiration expressed by the girl, as her hair is the beautiful Titian shade so admired of artists and which contrasts charmingly with an exquisite complexion.

Born in Brazil, Ind., Miss Owen received her education at a famous convent near there, and, influenced no doubt by those early associations, her first published composition was an Ave Maria. She enjoys telling of her experience in disposing of the piece in Chicago when, as a shy, reticent school girl, she went to that city. The publisher on whom she called asked who wrote the piece. She replied that she wrote it; then, fearful lest he condemn it because of her youth, added that she had not had much experience. The genial man fairly roared at the incongruity of such a youngster (as the short-skirted girl appeared) having experience in anything but dressing dolls. That the piece had merit, however, is attested by the fact that the munificent sum (to her) of five dollars was paid for it. The fund of confidence the friendly spirit of Mr. Saalfeld gave her prompted Miss Owen to cultivate her talent for improvisation—an inheritance from her mother, who was a fine singer and exceedingly clever at improvising an accompaniment to any melody.

Miss Owen's father was also a musician—a composer and teacher of harmony in his native Wales before coming to America. But though both her parents were Welsh, Miss Owen's forms of composition so far have been quite unlike the type of music of that land. Aside from her early instruction



ANITA OWEN

at home she has had practically none other, save a course on the piano with W. C. E. Seeböck, of Chicago, and says she can not remember when she was not able to play harmonious melodies.

Unlike many song composers, Miss Owen invariably writes the music first, but not by a labored application of theory. Indeed, the spontaneity of her music is one of its chief charms, and she naively admits that the music "just comes of itself," and after that it is an easy matter to fit words to it. One of her songs, "Airy Mary," has a peculiarly adaptable melody, for, though written in the favorite waltz time, it assumes a surprising dignity when played on the pipe organ, and has a haunting charm transposed to the minor key.

Probably her most brilliant composition, aside from the opera, "The Great Mogul," is the "Invitation Waltz" song, written for her girlhood friend, Grace van Studdiford, an unusual piece of coloratura work, the high notes being sustained throughout.

For fourteen years Miss Owen has been her own publisher, proving that in this rather unusual business for women they can be successful with men. Quite recently, however, she has entered into an agreement to supply a well-known house with a stated number of compositions a year, which will give her the desired opportunity to produce higher forms of composition.

Miss Owen's latest composition is an exquisite cycle of short length, "The Seasons," which will undoubtedly have a strong appeal to women's clubs.

It was thought by many that the position would be filled by his son, Marshall Pease, the well-known vocal teacher. Marshall Pease, however, refused to have his name put up as candidate, feeling that he had not sufficient experience in choral directing. Marshall Pease, with Samuel I. Slade, will have charge of the vocal department.

Frederick Alexander has been actively engaged in the musical life of Detroit for many years, his training having been received entirely in this country. He is a

finished player and an excellent director, having enthusiasm and energy, which enlists the sympathy of those with whom he is working.
F. C. S.

MICHIGAN TEACHERS' CONGRESS

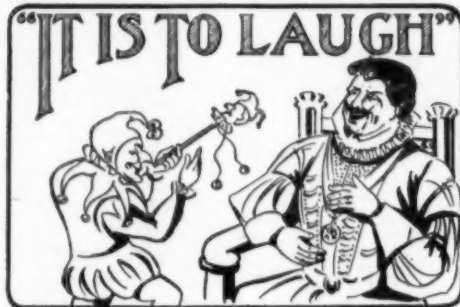
Kalamazoo Scene of Twenty-second Annual Meeting—A Big Event

KALAMAZOO, MICH., June 18.—Preparations are now being made for the twenty-second annual meeting of the Michigan Music Teachers' Association, to be held here on June 29-30 and July 1.

There will be morning, afternoon and evening sessions. Pianists, organists and singers will participate, and various address and discourses will be made by persons of note.

William C. Carl, of New York, will give an organ recital on the evening of July 1, assisted by George Murphy, the Detroit tenor.

The meetings will be held in the First Presbyterian Church. Among the subjects to be discussed are: "Public School Music," "The Function of the Concert Room" and "State Certificates for Teachers of Music."



"An opera," remarked the impresario, "is like a cigar."

"What's the answer?" queried the innocent reporter.

"If it's good," explained the impresario, "every one wants a box, and if it's bad no amount of puffing will make it draw."—*Chicago News.*

It was at the musicale, "Do you play?" asked the long-haired individual. "Oh, yes," replied the man in the red tie. "Do you play Beethoven?" asked he of the long hair. "No, but I'll play you a game of pinochle if we can get away from this racket," replied the man in the red tie.—*Philadelphia Record.*

"I understand that the manager is paying fabulous salaries to his leading singers." "Not fabulous," rejoined the cynical press agent, "fictitious."—*Washington Star.*

Jones—"Tell me honestly, now, old chap, don't you think I ought to send my little girl abroad to finish her vocal lessons?"

Bones (his neighbor, enthusiastically)—"By all means, old man, by all means."

"What our social system needs," said the art enthusiast, "is some arrangement by which every person will have a chance to listen to music."

"Good idea!" rejoined the builder. "I'll have the walls of my next apartment house made even thinner."—*Washington Star.*

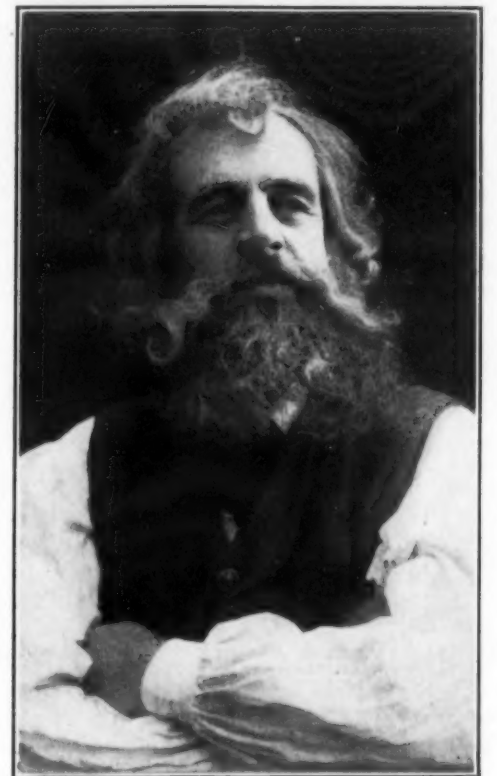
"Do composers ever really starve?" "Well, maybe not. But we seldom ever get a chance to overeat."—*Washington Herald.*

"To be in the swim, I paid \$4 admission to hear that new pianist last night." "Well, do you begrudge it?" "Yes, I do. He turned out to be the fellow I complained of to the police for thumping the piano all day and all night in the next flat."—*Judge.*

Critic (as the composer plays his last piece)—Very fine, indeed. But what is that passage which makes the cold chills run down the back?

Composer—That is where the wanderer has the hotel bill brought to him.—*Fliegende Blaetter.*

GERMAN CRITICS ARE DISCOVERING TALENT IN BARITONE LAMSON



Gardner Lamson as "Hans Sachs"

Gardner Lamson's operatic endeavors have caused the hearts of European music lovers to warm toward him, and their praise of his artistic portrayals of the various rôles of his repertoire has been as merited as it has been generous.

Nature having gifted him liberally with a splendid voice, he has been able to devote much attention to the histrionic side of his art, with the result that his performances are marked with the same subtle seriousness and consummate understanding that have so characterized Maurice Renaud, his brother in song.

He is unusually favored of Kismet for most of the attention and delight of the operagoer, but the German critics are authority for the statement that Mr. Lamson's *Tonio*, among other rôles, with his superb rendering of the prologue, overshadows the tenor in his passionate "Ridi Pagliacci."

Mr. Lamson has sung in a number of the Teutonic cities, and will be active in opera in various parts of the Kaiser's empire for some time to come. His rôles include *Sachs*, *Wotan*, *Kurwenal*, *Telramund*, *Wolfram*, *Escamillo*, *Don Juan*, *Pizarro*, *Amonasro* and *Mephisto*. Thirty-five operas comprise his repertoire.

RICHARD ARNOLD SAILS

To Discuss Plans of the Philharmonic with Gustav Mahler

Richard Arnold sailed for Europe last week in the interest of the Philharmonic Society, of which he is administrative manager.

He will meet Gustav Mahler in Toblach, Tyrol, and final arrangements will then be made for the concerts to be given here next season, in particular, as to the programs and the soloists still to be engaged.

About forty-seven concerts will be given, of which thirty-two will be given in Carnegie Hall and the balance outside of the city.

New Members for Wisconsin Chorus

GREEN BAY, WIS., June 21.—The Green Bay Choral Society has planned to increase the active list to 200 and the associate membership to 150. Officers will be elected next month. Mrs. E. M. Olds, A. G. Kurz, George L. North and Carl Eckhardt have been elected directors.

M. N. S.

Michigan Normal College Gets F. A. Alexander

DETROIT, June 21.—The appointment of Frederick A. Alexander, for many years organist and choir director at the Woodward Avenue Baptist Church, to the responsible position of director of music in the State Normal College at Ypsilanti has recently been announced.

The position had for many years been held by Frederick Pease, and on his death

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SOME MYTHS REGARDING THE GREAT PAGANINI

James Hunecker Declares He Wasn't the Most Wonderful Violinist Nor Was He the "Craziest"

Paganini is always alluded to as the "greatest" violinist (which he was not) and as the craziest man who ever held a fiddle (which he was not), says James Hunecker in *Everybody's*. Technically considered, he was the most astounding executant in the history of his art. No one has rivalled him in dexterity, in extravagance, in passionate outbursts. His peculiar personality, coupled with his enormous command of the finger-board and bow, completed his conquest of the public. From the first he set Italy on fire, and to account for his genius he became the center of a network of fairy tales. It may be admitted that he did not seek to deny the ridiculous reports spread about him. He was said not only to be an ally of Signor Satan, but a murderer who had served his term in the galleys, where leisure gave him an opportunity to perfect his matchless mechanical skill. Furthermore, he has gone to the galleys because of a love murder. Ah, they had "passionate press agents" in those days!

Beaten in early youth by a cruel father, his liberty, when it did come, only drove him to excesses. He gambled away his money as soon as he earned it, nor was his private life a matter for publication. He hurt his health and was forced to retire from the public for long intervals. This practice gave rise to the legendary Paganini. We know that he never murdered any one except himself, that the only devil who haunted him was the devil called gaming; but he did dissipate, and several love affairs played important rôles in his curious career. He wrote a piece for two strings, the G and E strings, a duo, and naturally it was set down to a love affair at Lucca. A fantasy for the G string followed at the suggestion of Napoleon's sister. It was called "A Military Sonata, Napoleon," though the sonata form never bothered the composer.

Another National Anthem

Another national American anthem! This time it is "Our Country," words and music by Frank J. Thompson, of Fargo, N. D. Up to the present time the land is blessed with various hymns and patriotic songs, no one of which seems to satisfy, wholly, the Americanism of the people. There is nothing

like keeping at it, and the lucky man who shall gloriously succeed will undoubtedly turn up in good time. The composer of "Our Country" has unquestionably a good sense of the quality requisite in a national song to be sung by the crowd. He starts off with a fine, broad melodic sweep and outline, and sustains it pretty well to a certain point, where a hiatus occurs and the song loses its rhythmic power, continuity. Also the end is unsatisfactory, as the most important melodic note of the closing phrase does not occur upon a principal accent. A national song must have no frills. Mr. Thompson's melodic sense is far ahead of his harmonic knowledge. But the rectification of his somewhat crude harmonies could be easily effected. He is modest in not wishing to rush into print before he has had a critical examination of his song, which he has sent to *MUSICAL AMERICA* in manuscript. Mr. Thompson undoubtedly has a melodic gift, but should make a study of melodic form, even if he does not aim at harmonic perfection. Many famous melodies have been written by men who never mastered harmony.

DALMORES IN SLEZAK'S PLACE

Manhattan Tenor Scores Success at Covent Garden, London

LONDON, June 10.—Charles Dalmore did not make his Covent Garden rentrée in "Faust" after all. He was to have done so, but being indisposed when the evening before arrived, the opera was hurriedly changed and "Madama Butterfly" substituted. On June 5 "Aida" was sung for the first time, and when Saturday morning came Slezak was too ill to sing. Dalmore took his place and had a great success. Critics speak of the decided progress in acting as well as singing made by the Manhattan tenor in the four years that have elapsed since he sang at Covent Garden, and of the gain in power and richness of the voice. Dalmore has never sung this rôle in New York.

Another Child Prodigy Stirs London

LONDON, June 10.—Among the child prodigies who are giving or playing in London concerts should be mentioned Mario Lorenzi, the thirteen-year-old harpist. He plays with a style and finish decidedly beyond his years, is remarkably musical and has a fine technic. After playing at Mlle. Puzzi's concert last month he gave a recital of his own on the 2d. He is a son of Professor Lorenzi, of the Royal Conservatory of Florence, Italy.

Soon to Begin Brooklyn Opera House

Arthur Hammerstein, who returned from Europe last week, reported that his father, Oscar Hammerstein, would begin work on his Brooklyn Opera House on the day after he returns home.

BUSONI WILL BE KEPT BUSY NEXT SEASON

Famous Pianist to Appear With Leading Organizations During His Coming Tour

Ferruccio Busoni, the distinguished pianist, will appear with most of the great musical organizations during his short visit early next year. He makes his New York appearance with the Philharmonic Orchestra under Gustav Mahler, at Carnegie Hall,



A German Cartoonist's Impression of Busoni

on January 6 and 7, and at Brooklyn with the same organization on the 8th. Before the end of that month he will have appeared with the Theodore Thomas Orchestra, of Chicago, under the genial Frederick Stock; with the new Cincinnati Orchestra, under Stokowski, and with the St. Paul Orchestra, under Rothwell.

In February he will again play with the Chicago musicians at the Mendelssohn Choir Festival at Toronto, and his last, but not least, orchestral appearance will be with his old friends, the Boston Symphony Orchestra, this time presided over by Max Fiedler, who so often has been conducting for Busoni, as well in Hamburg as in various other centers of music.

Busoni will appear with nearly all the great musical clubs of the United States, so there will be little time available for recitals in New York and Chicago and Boston.

L. A. Russell to Address Convention

At the convention of the New York State Music Teachers' Association to be held in the College of the City of New York June 29, 30 and July 1, L. A. Russell, chairman of the vice-presidents' Board for New York City, will address the association at the Pianoforte Round Table on the "Elements of Economy in Pianoforte

Study." Mr. Russell will also preside over one of the Round Tables on Voice, with David Bispham and others as essayists.

ST. PAUL ORCHESTRA SURPLUS

Expenses During the Past Season Amounted to \$53,195.78

ST. PAUL, MINN., June 21.—Hiram D. Fennkel, business manager of the St. Paul Symphony Orchestra Association, translates the treasurer's report of that organization for last year by saying: "There is still corn in Egypt." That is to say, of the \$25,000 subscribed to the guarantee fund, there remains a surplus.

The expenses during the past season were \$53,195.78 and the receipts \$28,439.20. The heavy drain upon the guarantee fund is accounted for by the low prices asked of concertgoers—\$10 for the best seats in a series of seven symphony concerts, with expensive soloists. It is planned that next year's program will include a series of ten symphony programs, with the assistance of the best soloists the world affords. The guarantee fund will be increased to \$30,000. Conductor and Mrs. Rothwell send glowing reports of their Summer's trip from the Azores, from Italy and from Berlin, where they expect to remain several weeks. F. L. C. B.

Marie McCormick's St. Paul Farewell

ST. PAUL, MINN., June 21.—Marie McCormick, soprano, assisted by Mrs. Katherine Hoffmann, accompanist, made her final appearance in St. Paul previous to her departure for Berlin, in a program of German lieder. A Schubert group consisted of "Der Musensohn," "Die Taubenpost," "In der Ferne," "Litanei," "Der Lindenbaum" and "Wohin." The Schumann cycle, "Frauen Liebe und Leben," followed, the program closing with "Cäcilia," "Liebes-hymnus," "Die Nacht" and "Serenade," by Richard Strauss.

Change Opening Date to Get Wüllner

The St. Louis Symphony Orchestra, being determined to have Dr. Ludwig Wüllner as soloist for the opening concert, have honored the great artist by rearranging their schedule. As it was impossible to get Dr. Wüllner for November 12, the date fixed for their opening concert, the orchestra has arranged to open its season on November 5, this date being the only available date before the end of the year.

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Michael Kegrize Will Direct His Symphony Orchestra, Choruses Will Give Concerts and Various Band Will Visit the Fair Grounds—Prominent Soloists Scheduled to Appear

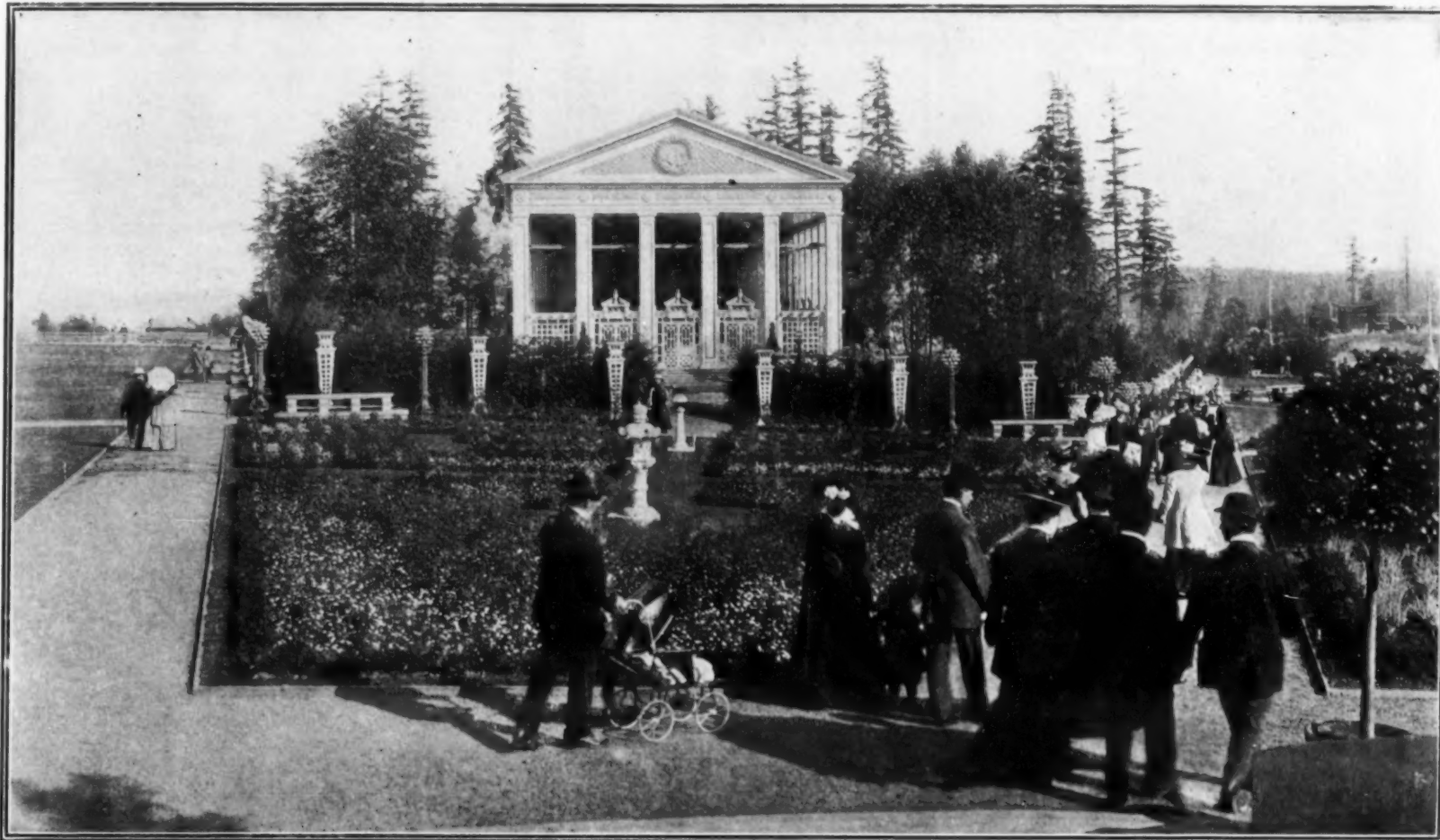
SEATTLE, WASH., June 19.—Seattle, unheard of, musically, until two years ago, is the center of great things, musically, this Summer. Seattle is to have not only orchestra and band music of the first rank,



MICHAEL KEGRIZE

Director of the Seattle Symphony Orchestra, Who Is Responsible for the Great Musical Awakening in the Far Northwest

but is to have, also, magnificent choral works, accompanied by orchestra—is to have music festivals of every description and nationality, with orchestra—great ar-



THE MUSICAL PAVILION AT THE ALASKA-YUKON-PACIFIC EXPOSITION

tists—oratorio—eisteddfods—all conducted on an artistic music scale.

To be more exact, in choral work the following choruses are to appear: Portland Rose Festival Chorus, Epworth League Convention Chorus, United Singers of the Pacific Coast, Norse Singing Society, Schubert Club (ladies), School Children Chorus (2,000), all assisted by the Seattle Symphony Orchestra.

Although it was known that there were many worthy individual artists residing in Seattle, it was not until two years ago that this city was heard of, musically, in the outside world. During the Summer of 1907, Michael Kegrize, who was making a pleasure trip to see the country, was persuaded to remain in Seattle and to develop things musically. The first achievement was the creation of the Seattle Symphony Orchestra, now known the musical world over as an orchestra of the first rank. It has been given a most prominent place at the Alaska-Yukon-Pacific Exposition, where it gives free concerts, every Sunday afternoon, in the magnificent, cool Auditorium, at 3:00 o'clock. The Auditorium is one of the handsomest buildings at the exposition, is permanent, and will seat comfortably three thousand people, so that there will be room for the hot and foot-sore to visit this building, rest and cool off, and at the same time hear the best there is in orchestral music, rendered as such a permanent symphony orchestra only can render such music.

Since the formation of the Seattle Symphony Orchestra, things musical have taken shape throughout the whole of the Northwest; choruses have been established on a sound musical and financial basis; artists,

touring America professionally, never fail to visit the Northwestern circuit now, Seattle being the musical pivot.

The Alaska-Yukon-Pacific Exposition, now being held in Seattle, is the one thing that was needed to bring things musical to a center, during the Summer of 1909. The Natural Amphitheater, with stage to hold chorus of two thousand and orchestra, with a seating capacity of fifteen thousand in the audience, makes it possible to render magnificent works on a scale which would be possible in but very few places in the world.

A feature of the orchestral concerts will be the appearance, not only of visiting soloists, including some of the best known singers and instrumentalists in the country, but of visiting directors as well. Some of the most successful wielders of the baton in America will be guests of the exposition during the Summer, and Director Kegrize will resign his post for the moment to permit these distinguished visitors to conduct the sixty-four instruments that make up this splendid organization.

Liberati's and Ellery's bands will later be added to those now being heard at the Exposition, and marching bands from all over the Pacific Slope will be heard at one time or another during the Summer months. The famous Philippine Constabulary organization and various Mexican companies are also expected. Choral concerts and recitals of various natures, including a monster choir competition in which the leading churches of the Northwest will contest for supremacy, will be other features.

On the opening day there was played the official exposition march, "Gloria Washington," written by F. N. Innes, the Fair's

director of music and head of the organization which bears his name. It has a stirring martial rhythm and promises to be popular. Signor Liberati, cornetist, and head of Liberati's Band, has also written an exposition march, and this will be heard later. Carl Busch, of Kansas City, one of the prominent directors who will visit the Fair, has penned a classic he has titled "The Triumphant Procession," and this should find a substantial place in musical literature, as it is more than a mere popular jingle with an exposition purpose tagged to it.

An interesting fact in connection with this number is that it contains a native Eskimo melody, which a Father Legher heard while doing missionary work in the Far North and transcribed to paper. The priest was killed on the upper Yukon and the music was found on his person.

May Naudain Weds Banker.

OMAHA, June 15.—May Naudain, the comic opera singer, was to-day married to Charles Henry George, a member of the firm of Flower & Co., New York bankers. The newlyweds will spend a month in New York before sailing for Europe.

Heinrich Gebhard in Europe

Heinrich Gebhard, the eminent pianist, of Boston, sailed for Europe on June 16. He will return November 1.

Strauss's "Elektra" has not met with the same success in Graz as in most of the other cities where it has been produced. At the premiere the audience hissed more than it applauded.

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WANDERJAHRE OF A REVOLUTIONIST

By
ARTHUR FARWELL.



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[These articles cover a series of experiences from years of European study, through the writer's pursuit of the American Idea in Music from East to West, through the organization of the American Society, up to the present time. They picture in a narrative way America's musical pathfinding, as contrasted with European traditions.]

Everything happened as planned. As soon as the Boston Society's concurrence in the new plan was obtained I returned to New York, and the organization of the New York Center of the American Music Society was effected in May, 1908. The following board of management was elected: David Bispham, president; Rudolph Schirmer, vice-president; Thomas Tryon, secretary; Spencer Trask, treasurer, and Joseph L. Lilienthal, librarian. The board of musical directors consisted of Walter Damrosch, F. X. Arens, David Bispham, Kurt Schindler and David Mannes, and the executive committee of Harry Barnhart, David Bispham, Frank Damrosch, Joseph L. Lilienthal, Samuel B. Moyle, Francis Rogers, Rudolph Schirmer, Spencer Trask and Thomas Tryon.

This was followed by the formation of the new American Music Society, the national organization, of which each local organization was to be known as a "center." The honor was granted-me of allowing me to serve as president. Walter Damrosch was elected musical director. The presidents of the different centers became vice-presidents of the national society. Thomas Tryon was elected secretary and Joseph L. Lilienthal treasurer. The board of man-

agement consisted of the president, musical director, secretary, treasurer, three honorary members chosen for life, and the musical directors of the several centers.

The honorary members were George W. Chadwick, Charles Martin Loeffler and Frank Damrosch.

At the time of this reorganization the centers of the Wa-Wan Society in the following cities came over into the new American Music Society.—St. Louis, Colorado Springs, Salt Lake City, Rochester and San Diego. Local conditions necessitated a postponement of the Detroit reorganization. The shock of these fundamental changes was sufficient to end the existence of four younger and less strongly established centers, which could not face the throes of reorganization following directly on the heels of what had been a very difficult task of original organization. Boston and New York were now added to the national society. There was now adopted the following:

CONSTITUTION OF THE AMERICAN MUSIC SOCIETY.

ARTICLE I.

NAME.

The name of this Society shall be The American Music Society.

ARTICLE II.

OBJECT.

The object of the Society shall be to advance the interests of a creative musical art in the United States of America by:

1. The study and performance of the works of American composers.
2. The study of all folk-music touching

the development of music in America.

3. The publication of articles, discussions, or any significant matter relative to this development.
4. The establishment of centers of the society throughout the United States.

ARTICLE III.

MEMBERSHIP.

Section 1. The membership of the Society shall consist of men and women sympathizing with its object and paying the annual dues.

Sec. 2. Applications for membership shall be made to the national secretary upon an application blank provided by him (or by the secretary of any center) for the purpose, and the admission of the member shall then be passed upon by the Membership Committee. Such application shall be unnecessary for persons joining existing centers of the Society.

Sec. 3. Resignation of membership shall be made in writing and addressed to the secretary, and no such resignation shall be accepted until all dues to the Society from such member are paid.

ARTICLE IV.

RIGHTS OF MEMBERS.

All members are entitled to:

1. Attendance at and voice in all general meetings or conventions of the Society.
2. The Bulletin of the Society.
3. The privilege of establishing centers of the Society in accordance with the rules for such establishment, and with the consent of the Executive Committee.
4. The special assistance of the Plan of Work Committee in the planning of American music study.

ARTICLE V.

DUES.

Section 1. The dues for membership shall be two dollars a year, payable on the first day of June.

Sec. 2. The dues for Life Members shall be one hundred dollars.

ARTICLE VI.

MEETINGS.

The Board of Management shall have the power to call a National Festival Convention of the Society, in March, April, or May, at which orchestral, choral or operatic works by American composers shall be

produced, in any year and place which may be determined upon.

ARTICLE VII.

OFFICERS, BOARDS, AND COMMITTEES.

Section 1. The officers of the Society shall be a President, Vice Presidents in the persons and to the numbers of the Presidents of the different centers; a Musical Director, a Secretary, a Treasurer, a Librarian, and a Board of Management consisting of the President, the Musical Director, the Secretary, the Treasurer, the Musical Directors of the different centers, and three Honorary Members chosen by the Board from prominent American musicians.

Sec. 2. The Board of Management, from its own members, shall appoint an Executive Committee of five, of whom the President shall be Chairman, to transact business and to act in emergencies.

Sec. 3. The Board of Management shall appoint a Plan of Work Committee of three, including the President and Musical Director.

Sec. 4. The Board of Management shall make by-laws for its own control and that of the Society, such by-laws to be published with the Constitution.

Sec. 5. The Board of Management shall appoint a Membership Committee of five, a Press Committee with at least one member in every center, and a Printing Committee.

Sec. 6. The Executive Committee shall elect a Committee on Nominations, composed of three members of the Society living in the same city.

ARTICLE VIII.

ELECTION OF OFFICERS.

Section 1. The President, Musical Director, Secretary, Treasurer, and Librarian shall be elected at the National Convention, on or before the first of June, by a majority vote of the Board of Management.

[Continued on page 27.]

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Southern Woman Who Has Done Important Musical Work in Mississippi



WEENONAH POINDEXTER

Head of the Music Department in the Mississippi State College for Women and One of the Most Influential Musicians in the State

COLUMBUS, MISS., June 14.—Fifteen years ago the attitude toward music in this State was one of indifference. The art was regarded as an accomplishment, as a luxury, and not as a dignified profession worthy of dignified and serious study. Now the status

of music in Mississippi is vastly different, and principally because one young woman with ideas and ideals determined to do what she could to change it.

This young teacher came to the State College for Women in this city when the music department was not seriously considered, introduced methods that raised the standard of music study to a high plane, insisted on a theoretical as well as a practical knowledge, initiated artists' concerts and great festivals when it was almost certain that a resulting deficit would have to be paid out of a meager salary—in other words, this enthusiastic young woman found absolutely no musical culture and founded a department of music that has had vast influence throughout the State, and even the entire South.

The young teacher who did this was a Southern girl, Weenonah Poindexter, who was born in Macon, Miss., and who studied at and graduated from the New England Conservatory of Music as a pianist. In September of the same year she became a teacher at the State College for Women, and has been connected with the institution ever since. There was much pioneer work before Miss Poindexter was able to establish the work upon an adequate basis, but at last the courses began to yield results, and the State legislature appropriated \$40,000 for a music building. This building was erected in 1904-1905, and contains sixty practice rooms, an auditorium, many studios for teaching and other necessary accommodations for a modern music school.

The Bach Society, which was organized by the music students at the suggestion of Miss Poindexter, has grown to be the most influential musical body in the State, and has, through the return of its members to their home towns after graduation, influenced the development of the art in every community in Mississippi.

The school now has over 250 piano pupils, cared for by seven teachers, the other stu-



Music Building of the Mississippi State College for Women, Columbus, Miss., Erected at a Cost of \$40,000

dents and teachers in proportion. The entire growth of the school from its small beginnings has been due to the indefatigable efforts of Miss Poindexter, and to her magnetic personality, which has been potent in getting from the student only the

best that can be attained. Her playing at the school and in various cities and towns has made for her thousands of friends, and has also made her the most powerful influence for good music in this State.

L. G. P.

VIENNA CONCERT ORCHESTRA

Andrew Springer Will Conduct a Series of Concerts Next Season

Andrew Springer, the well-known composer and musical director who recently came to this country to assume the position of general musical director for Henry W. Savage, was forced to give up his position in order to take hold of "The Vienna Concert Orchestra," which has played with success at several musicales and receptions during the past season.

Mr. Springer will arrange a series of concerts, and with the ability he displayed as conductor of the Garden Theater Orchestra last season the "Vienna Concert Orchestra" is assured of great success.

Joseph W. Stern & Co., music publishers, have obtained Mr. Springer's latest composition, "Valse Gracieuse" (Graceful Waltzes), which they will publish shortly. Mr. Springer's studio is at Stern's Building, No. 108 West Thirty-eighth street, New York City.

Polish Tenor for Boston

PARIS, June 18.—Henry Russell, of the Boston Opera House, has engaged Enzo Leliva, a Polish tenor, who has been singing at Covent Garden. He will make his debut at Boston in "Aida" early in November.

HER DEBUT IN BERLIN

Helen Wetmore to Sing at Komische Oper in German Capitol

BOSTON, June 18.—Helen Wetmore, of Dorchester, Mass., has received a five-year contract to sing at the Komische Oper, in Berlin.

Miss Wetmore has studied with Etta Edwards in Boston and Emil Mollenhauer, and later with Mme. Nikisch, the wife of the conductor.

During the coming Winter she will sing *Micaela*, in "Carmen"; *Olympia*, the doll, and *Antonia*, in "The Tales of Hoffman." She is conversant with eight operas in German—"Carmen," "Rigoletto," "The Magic Flute," "Queen of the Night," "Marriage of Figaro," "Traviata," "Mignon," "Faust" and "Barber of Seville."

Nordica's Fall and Winter Tours

Mme. Nordica's Fall tour in the West will include Detroit, Chicago, Fond du Lac, Oshkosh, Madison, Springfield, Wooster, Delaware and Buffalo. A midwinter tour is also being arranged for the South, which Mme. Nordica will undertake in addition to her operatic duties. Manager R. E. Johnston has completed arrangements for Mme. Nordica to sing at one of the Ocean Grove Music Festivals.

RECEPTION FOR DR. EGAN

M. Elfert Florio Honors Pupil Who Has Returned from Debut Abroad

A reception and musicale was tendered to Dr. J. Egan and wife by their teacher, M. Elfert Florio, at his residence, No. 104 West Seventy-ninth street, Wednesday evening, June 16, in honor of his return to America after a most successful appearance in opera in Italy last season.

Italian and Great Britain papers pronounced Dr. Egan's singing to be faultless, and he is looking forward to a Covent Garden engagement. Three students arrived with Dr. Egan to study with M. Florio. During the course of the evening many pupils rendered selections from operas and classical songs.

Dr. Egan charmed the guests by singing "Celeste Aida," by Verdi, and other selections. A lengthy program was arranged, in which the advanced pupils did excellent work. Maestro Florio sang "Il Fior," from "Carmen," which was greatly enjoyed by his hearers.

Miss Peppercorn Comes in January

Gertrude Peppercorn, the English pianist, who is to be one of R. E. Johnston's attractions next season, will not come to America until January, after a Fall and early Winter tour in Europe.

NEW HIGH PRICE THEATER

To Present Works of Gretry, Pergolesi and Other Composers.

On November 3 there will be opened the Little Theater, another addition to New York's playhouses. It will be situated on West Thirty-ninth street, opposite the Metropolitan Opera House. The season will last for thirty weeks.

The artistic manager will be Mme. Victor Maurel, wife of the baritone, and at present a teacher of singing in this city.

In addition to one-act plays, there will be musical performances from the works of Gretry, Pergolesi and other composers whose works are not adapted for performance in theaters of larger size.

There will be only 300 seats in the theater. The prices will be high, the boxes costing more than those of the Metropolitan Opera House.

Shepard School's Pupils in Recital

ORANGE, N. J., June 16.—The first of a series of recitals by the pupils of the Shepard School of Music was given on the evening of June 12. The school hall and parlors were crowded with parents and friends, who appreciated the artistic execution and repose of the students. Florian Shepard told a story about the Skylark, a Boat Song and Waltzing Doll, illustrated on the piano.

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PIANIST MAKES NEW RECORD IN LONDON

Leginska Nearing the Last of Her Eight Recitals—Henschel Heard Again

LONDON, June 14.—Ethel Leginska, the young pianist who set herself the Herculean task of giving a series of eight recitals illustrative of the music of the different nations, has now passed the seventh, which was devoted to Italian and Scandinavian music.

It is not difficult to find plenty of fine specimens of the early Italian masters' work, of which the pianist chose Paradisi's Sonata in D, Scarlatti's "Cat's Fugue" and Galuppi's Adagio, but the latter-day Italians have produced fewer piano compositions worthy of a place on a recital program. They were represented by Sgambati's Nocturne in B Minor and two novelties—a Ballade by Esposito and a Danse Burlesque by Franco da Venezia, neither of great importance. The Scandinavians drawn upon were Grieg, Olsen, Sjögren and Ludwig Schytte, the Sonata, op. 53, of the last-mentioned being, on the whole, the most enjoyable number on the program.

Mme. Leginska had the co-operation of Margel Gluck, the Buffalo, N. Y., violinist, who has won a host of admirers here by her admirable playing. A goodly share of the honors of the day fell to her, especially in recognition of her Mozart and Handel numbers.

Another pianist heard lately was Paolo Martucci, son of the well-known Italian composer. His playing is especially noteworthy for the beauty and brilliance of his tone and his general musical feeling, which, however, is somewhat deficient on the side of forceful emphasis. Last Friday a pianist named Herbert Fryer had Cyril Scott's "Danse Negre" and an Intermezzo and Humoresque of his own on his program with the Brahms Sonata in F Minor, Schumann's Toccata, Mendelssohn's "Variations Serieuses" and Chopin's Barcarolle and Allegro de Concert, op. 46.

Plunket Greene, the Irish basso, can generally be relied upon for a program of amazing variety, and at his second recital, in Æolian Hall, he lived up to his reputation in this respect as well as in regard to his power of appealing to his hearers. He began with two old German songs, "All mein' Gedanken," of the sixteenth century, and "Lied eines Fahrenden," of the fifteenth century, then he jumped abruptly to Brahms, in the "Todessehnen" and "Dort in den Weiden," and Hugo Wolf, in "Anakreons Grab" and "Der Rattenfänger." A group of English songs followed—Eric W. Gritton's "The Windmill," Harold Darke's "Up-hill" and "Pack, Clouds, Away"; E. Walker's "In the Spring Twilight" and "Hey, Monny No!"; Harold Samuel's "Daphenia"; A. M. Goodhart's "Auvergnat" and J. R. Dear's "Cornish Folk-song" and "Cornish Emigrant's Song."

Then, as no Plunket Greene recital would seem genuine without a few Irish songs, came the first performance of new arrangements of Herbert Hughes of "Down by the Sally Gardens," "The Little Rose of Gartan," "Reynardine," "A Ballynure Ballad," "She Moved Thro the Fair," "The Next Market Day" and four or five other "traditional Irish airs."

Coenraad von Bos, celebrated by his association with Dr. Ludwig Wüllner and other eminent singers, received a little personal welcome last Thursday in Bechstein Hall when he appeared as accompanist for Julius von Raatz, a new German singer. The program contained Hans Sommer's "Odysseus" and Maddison's "Gesang der Geister über dem Wasser" as novelties, along with Carl Löwe's "Der Nöck" and familiar songs by Handel, Brahms and Strauss.

French music in general and French songs in particular have been given greater prominence than ever before by the song-recitalists of the present season. At his third concert Theodore Byard, who has sung from Constantinople to Paris and back to London since Winter, featured a group of very effective novelties by Guy Ropartz—"Tout le long de la nuit," "Vos yeux," "Si j'ai parlé de mon amour" and "Lever d'aube." Then he sang Fauré's "La parfume impérisable," Chansson's "Nanny," Debussy's "Chevaux de bois," a villanelle called "Dans notre village" and a fifteenth century chanson, "Vray Dieu d'amours."

A veritable treat was afforded song-lovers last Friday when a soprano named

Jeanne Darlays sang with exquisite taste some of the loveliest of French songs, old and new, most of them unfamiliar. Of the early composers' work there were Lulli's "Amadis," Rameau's "Musette" and the "Air d'Amélie" from his "Zoroastre" and Philidor's "Le sorcier" and "Romance de la bergère." Charming, too, were the two songs, "Pour moi sa main cueillait des roses" and "Mes deux oiseaux," from César Franck's opera "Ghiselle" and Vincent d'Indy's "La plainte de Thécia."

Fanny Davies and George Henschel proved an irresistible combination on Thursday afternoon, and the consequence was that Æolian Hall was packed to the doors for their recital. The English pianist's numbers were Beethoven's Sonata, op. 101, three "Phantasiesstücke" by Schumann, op. 111, the numbers 6 and 8 of Brahms's opus 76, Liszt's "St. Francis preaching to the birds" and "Aux Cypres de la villa d'Este" and Chopin's Polonaise Fantaisie.

Mr. Henschel, who was in his best vocal form, sang in memorable style an aria from Cimarosa's "Don Calandrino," the Serenade from Handel's "Agrippina," an aria from the same composer's "Almira," Schubert's "Der Doppelgänger" and "Eifersucht und Stolz" and Schumann's "Auf dem Rhein."

McCall Lanham's Summer Recitals

McCall Lanham, the distinguished baritone, in charge of the vocal department of Kate Chittenden's American Institute of Applied Music, has arranged an interesting series of six vocal recitals to be given on the following dates: June 24, at 11 A.M.; July 1, at 5 P.M.; July 8, at 11 A.M.; July 15, at 11 A.M.; July 22, at 5 P.M.; July 29, at 11 A.M. These recitals are to be given in the Hall of American Institute, No. 212 West Fifty-ninth street.

Better Than Most

PHILADELPHIA, June 18, 1909.

To the Editor of MUSICAL AMERICA: I have just been shown a copy of your paper. Think it is excellent, and better than most other papers of this sort. Kindly add me to your list of subscribers. I enclose check.

HUGO NETTLE

Booth Tarkington and Harry Leon Wilson's play, "When Cupid Comes to All," will have descriptive incidental music by Harry Rowe Shelley.

NORDICA'S TRIUMPH IN LONDON FAREWELL

Queen's Hall Packed to Hear Her in Wagnerian Program—\$5,000 Net Profits

LONDON, June 17.—Lillian Nordica gave her farewell concert at Queen's Hall this afternoon amid scenes of extraordinary enthusiasm. The hall was so crowded that many of the audience had to be accommodated with seats on the platform.

Concerts in London are often dependent upon the free list for patronage, but this time there was none. Seats were \$5 each, at that.

So wildly enthusiastic were the audience that it swarmed upon the stage and almost mobbed the singer in its efforts to touch her gown or congratulate her. A whole conservatory of flowers was sent, including a harp of orchids seven feet high. Mme. Nordica gave most of them to the hospitals.

The program was a classical one, mostly Wagnerian.

It is said that the net profits were considerably more than \$5,000. King Edward bought two rows in the stalls, which was occupied by the nobility, although the King was unable to be present.

A reception followed at Earl's Hall, and the prima donna entertained Lady Charles Beresford, Clementine Devere, Lady De Gray, R. E. Johnston, Liza Lehmann and others.

When Albert Spalding Went Hungry

Albert Spalding, with a big appetite, a long gap since his last meal, and several companions invaded a little railroad restaurant in the South recently that, to put it mildly, looked wholly inadequate to cope with the situation.

"No, suh. No col' chickun, suh," was all he pulled for his order.

"But," he expostulated, with the firmness of a hungry man, "you must have cold chicken. It's on the bill of fare."

The darkey acceded with a cheerful grin. "Yes, suh. We always has it on the bill of fare, suh, but we never has it!"

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THREE NOTED SOLOISTS IN WILKES-BARRE

Reading from Left to Right: Christine Miller, contralto; Edwin Evans, baritone; Marie Zeckwer, soprano

Marie Zeckwer, soprano; Christine Miller, contralto; Edwin Evans, baritone, and Frank Ormsby, tenor, were the soloists in Elgar's "Light of Life" in Wilkes-Barre, Pa., recently. The three former were posed in front of Irem Temple, where the concert was given, and which is one of the most perfect concert halls in this country, by Frank Ormsby, who wanted "to see how the camera worked." Mr. Evans, to whom the camera belonged, says that neither were the pillars of the Temple out of the perpendicular nor was the camera faulty, but that Mr. Ormsby's "technic" was unequal to the demands made upon it.

SHERWOOD SCHOOL GIVES ITS CLOSING PROGRAMS

Well-Known Chicago Pianist and
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Students

CHICAGO, June 21.—Last week was a notable one in the history of the Sherwood Music School, of which William H. Sherwood, the distinguished American pianist, is director. The functions opened with a reception and concert of the teachers' certificate class, given Tuesday evening in the Assembly Room of the Fine Arts Building. At this time the following program was given with interest:

Andante and Variations, Op. 46 (Schumann), James A. Murch; Concerto in G Minor (Andante) (Mendelssohn), Leonora Tompkins; Hungarian Rhapsodie (MacDowell), Mabel Powers Taylor; Aria, "Roberto, O tu che adori," "Roberte Il Diavolo" (Meyerbeer), Esther Walrath Lash; Capriccio in B Minor (Mendelssohn), Amy Hess; Concerto in D Minor (last movement) (Mendelssohn), Edith J. Parker; Twelfth Hungarian Rhapsodie (Liszt), Amy Wheeler; Concerto in B Flat Minor (Andante and Finale) (Tchaikowsky), Grace Desmond; (Second Piano Parts played by Mr. Sherwood).

The twelfth annual concert and commencement was given at the Fine Arts Theater Wednesday evening, when a lengthy and varied program was presented for the edification of a large audience. Among those taking part were: Tonika Frese, Alice E. Cook, Frank B. Taylor, Etta Cecelia Atwell, Mary Adelaide Tris, Robert Exelby Crossland, Esther Walrath Lash, Hazel Heather, Clara Rundborg Wood, Edna Lucile Whitmore, Marie Louise Kamp, Ethel K. M. Ping and William F. Wentzell.

The graduating and teachers' certificate class numbered twenty-four and comprised individuals from Idaho to Indiana and Michigan to Mississippi. C. E. N.

Russell Summer Night Concerts

NEWARK, N. J., June 21.—Louis Arthur Russell will give two Summer night concerts in Association Hall this week. On Wednesday evening Gertrude Savage, pianist, and Mrs. Clifford Marshall, soprano, will give a recital, assisted by the piano-forte circle of the Metropolitan Music Schools. On Friday evening, Mr. Russell will introduce some fifteen or more advanced pianists and singers, and the Cecilian singers, all from the same music schools. The latter program will be devoted to the works of American and mod-

ern European composers. This will make the fifth of a series of six Summer night concerts to be given this month, the final event being set for June 28, in Wissner Hall.

MARY WOOD CHASE SCHOOL

Series of Recitals Marks Closing of Institution's Season

CHICAGO, June 21.—Among the most interesting events of the closing school year have been a series of recitals given by the advanced students of the Mary Wood Chase School of Piano Playing. This distinguished educator has not only made a success in concerts and in her pedagogic work, but has surrounded herself with associates who appear to be in rapport with her high ideals in the matter of performance and interpretation.

The last but one of the offerings at Cable Hall Saturday morning was in all points a successful concert.

Anna Sweeney gave a series of selections showing her pianistic ability with fine versatility; particularly good was her reading of the Mendelssohn "Lieder," and in the Scherzo in meeting its technical demands. The opening number, Schumann's "Kreisleriana," op. 16, showed in introduction her admirable insight and charm of style. One delightful novelty of the program was Preyer's "Spanish Serenade," which was dedicated to Miss Chase. Miss Sweeney was Miss Chase's pupil and gave brilliancy to the finale of the series.

Miss Chase opened her Summer School last Monday and has a full rostrum. Immediately upon conclusion of this session, five weeks hence, she will go to the Yellowstone Park on a tour of recreation.

Caroline Hudson in Wooster, O.

WOOSTER, O., June 21.—Caroline Hudson, soprano, of New York, recently sang for the third time in this city, and was immediately re-engaged for a fourth appearance. The audience expressed unbounded enthusiasm, and surpassed the cordial welcomes given her on previous occasions.

Organ Club Holds Annual Meeting

PHILADELPHIA, June 21.—The nineteenth annual meeting of the American Organ Players' Club took place on Monday, June 14. The reports of the various officers showed the organization to be in excellent condition. The election of officers resulted

as follows: President, David D. Wood, Mus. Doc.; vice-president, Dr. John McE. Ward; secretary, Mrs. John Bunting; treasurer, Ellwood Beaver; librarian, Laura Wood. The business session was followed by two papers on organ playing, read by Percy Chase Miller and Henry I. Fry, and a short program presented by Wesley S. Knox, baritone; G. Le Roy Lindsay, pianist, and Edna Florence Smith, soprano.

ALICE LAKIN COMING

Noted English Contralto to Tour
America Under Haensel & Jones

Alice Lakin, an English contralto, who has been making a splendid reputation for herself abroad, has been engaged by Haensel & Jones for an American tour, commencing January, 1910.

Miss Lakin has sung at all of the principal festivals in England and has appeared under the most noted directors, such as Dr. Cowen, Sir Edward Elgar, Hans Richter and others. Aside from her beautiful voice, Miss Lakin has the sense of "absolute pitch" and the ability to sing the most difficult music at sight. She has performed many feats in sight-singing. The contralto solos in Bach's Mass in B Minor, Grieg's "Olav Trygvason," Walford Davies's "Everyman" were all sung at sight and under trying conditions, but with great success.

Miss Lakin recently sang before the Queen of England, the Queen of Spain and the Queen of Norway, and was one of the soloists on the occasion of the visit of the Colonial Premiers to England. She also has to her credit a tour in South Africa, where she was hailed as the best contralto that had ever been heard there. She will sing at many important concerts at home before coming to America in 1910.

LONDON'S MUSIC FESTIVAL

Handel-Mendelssohn Jubilee Rehearses
at the Crystal Palace

LONDON, June 19.—The Handel-Mendelssohn festival was opened to-day with a general rehearsal at the Crystal Palace. The choir of three thousand singers, with large contingents from Yorkshire, Cardiff and Bristol, was accompanied by an orchestra of one thousand musicians, consisting of the London Symphony Band, with numerous reinforcements. Dr. Cowen led the musical host with flexibility and authority, and thrilling effects were produced by the great masses of singers and players. The rehearsal included selections from "Elijah," "Israel in Egypt," "The Messiah" and the "Hymn of Praise," and was attended by an immense audience.

Leon Rennay in London

LONDON, ENG., June 12.—Leon Rennay, baritone, was the assisting artist at the third recital given by May Mukle, 'cellist, at St. James's Hall, on June 11. Mr. Rennay presented two well arranged groups of songs, the first containing compositions by Weckerlin, Paradies, Sgambati and Saint-Saëns; the second, selections by R. Vaughan Williams, Graham Peel, Schubert, Brahms, Reger and Debussy.

There was a large audience in attendance, many noted composers and artists being present. Mr. Rennay was given a most enthusiastic reception, and the concert was, in every way, an artistic success. The singer's voice proved to be of pleasing quality, and was used with consummate ease.

L. E. Behymer and Harley Hamilton in New York

L. E. Behymer, the leading musical manager of the Far West, who controls the tours of the principal artists who visit that section of the country and makes his headquarters in Los Angeles, and Harley Hamilton, director of the Los Angeles Symphony Orchestra and the famous Women's Orchestra of that city, were in New York this week. Besides attending the concerts of the big Sängersfest at Madison Square Garden, they attended to various business matters in connection with the coming musical season in Los Angeles.

Samaroff and Francis Rogers Appear in Paris

PARIS, June 15.—Ambassador and Mrs. White gave a large musicale at the Embassy this evening. Olga Samaroff and Francis Rogers were the artists.

LOS ANGELES GIRL WILL GIVE A UNIQUE SERIES OF CONCERTS



HELEN GOFF

Young Los Angeles Soprano Who Will
Appear in Santa Fé Reading Rooms

LOS ANGELES, June 19.—Helen Goff, a young soprano of this city, has just started East with her own concert company.

Miss Goff expects to conclude her tour proper in Chicago, after which she has a number of isolated concert dates in various points as far East as Buffalo. She will also visit New York, and may remain there to take up one of several engagements which have been offered her in musical comedy.

Miss Goff's tour, which is under the direction of L. E. Behymer, is somewhat novel in that it embraces the entire system of Santa Fé reading rooms, which the Santa Fé road has established for its employees and their families over the great road, stretching from Chicago to Los Angeles.

Miss Goff attracted much favorable attention here in concert this year, had a brief appearance in musical comedy with the Ferris Hartman Company, and filled a successful engagement on the Orpheum circuit.

She has an excellently trained soprano voice of crystalline quality and is especially happy in light comedy work.

In Miss Goff's company is Mrs. Gertrude Beswick, also well known here. J. J.

Music Pays in Texas

AUSTIN, TEX., June 17.—Judge A. J. Rosenthal, president of the State Sängersfest, held in Galveston on May 17, 18 and 19, has just announced that the receipts of the recent concerts warrant a dividend of twenty-four per cent. While dividends have been declared in past years, none have been as high as this one. The financial success was largely due to the high artistic standard of the attractions offered.

Arthur Claassen, of Brooklyn, has received from Sergius Liapunow, the eminent Russian composer, a letter expressing his heartiest thanks for the successful conducting of his rhapsody "Ukraine," for piano and orchestra, at a Liederkrantz concert in New York. The pianist of the occasion was Josef Lhévinne.



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FROM "MUSICAL AMERICA" READERS

Miss Tracey Tells the True Story of That Cab Adventure

PARIS, June 4, 1909.

To the Editor of MUSICAL AMERICA:

In MUSICAL AMERICA of the 22d of May, "Mephisto" has written a clever article about my supposed "clever press agent." Now, a press agent is a luxury. I, alas, do not possess, nor have ever possessed. In Europe they are perfectly unnecessary luxuries, as here engagements are made through voice and talent, not through elusive articles, which are necessary to whet the appetite of curiosity of my dear compatriots, and if I ever return to sing in America again, believe me, a press agent is an "expensive luxury" in which I shall indulge at once, as I have lost all my illusions about the success of real talent on its own merits alone in the land of my birth. The want of a press agent was my mistake when last at home, and I never make twice the same mistake either knowingly or willingly. Well, all these preliminaries are simply to inform "Mephisto," whose articles amuse me greatly, that the adventure was most unpleasantly true, and that I had no intentions of having it cabled to America. In fact, I was very sorry it went over the wires, as my dear mother, who is just recovering from a serious illness, read it and was thoroughly upset by my danger, which upset me by reflection of her worries. The young ladies who were my companions at the performance of "Tosca" and who saw me get into the closed cab (we had much difficulty in finding a closed cab; it was a cold night, and as I was singing two days afterwards in the big Massenet Festival here at Salle Gaveau, I was afraid of riding home in an open fiacre at night) told the story at a dinner the following evening, as all Paris was talking of the matter, and the journalist who was present cabled it home at once, quite correctly, except that he did not say that I failed to jump out of the cab, because I saw from its windows that I was in the worst part of Paris, and feared the fall from the "frying pan into the fire," and be robbed, as I was wearing some jewels; also because I had broken my ankle this Winter on the stage while sing-

ing in the "Huguenots" in the German Opera, and I feared from its weakness another accident.

I therefore sat still, peering into the night, until on the corner of a lonely, faintly lit square I saw a workman with an honest looking face. I called to him to help me, and he tried to stop the horse, in vain, then threw open the door, screaming "Jump, Madam, jump. I will try and catch you," which I did, safely, thank Heaven.

My phantom cab disappeared like a bad dream into the night, with its door banging, the jehu never stopped for his fare, and I, shivering, was put safely into another cab by my kind workman friend, who refused a recompense, and saw me safely off homeward. It was then five in the morning. I had been driven to the Buttes Chammaut, and the fortifications of Paris in its worst quarter, and I had been in that awful cab since midnight. I wish it had been a press agent story, for it was an adventure less funny to go through than to read about.

I, who have lived in Paris for years, who am a Frenchwoman, as far as the language is concerned, and never had a disagreeable adventure of any kind, warn all American girls, never, at night, to get into a cab which is not a taximeter of one of the big companies of cabs of Paris, as there are now what they call *cachiers apaches* (Apache coachmen) here, who drive their fares in rickety old cabs to the fortifications, where they are robbed and sometimes otherwise disposed of. I had fallen upon one of these rascals unawares, who, hearing my English conversation with my American girl friends, thought he would drive me off into the night, rob me, and I, being a foreigner, would not be missed. When he heard me scream for help in French to my gallant workman, he, seeing me jump out of the cab, which was going at a fair pace, disappeared as quickly into the night, fearing arrest and its consequent inquiries.

This is the story of my very disagreeable cab adventure, which, luckily for me, came to a good end. I did not even take cold, although I drove home at three in the morning in the open cab I had feared for my voice, and found my maid nearly crazy with fright, awaiting me at the head

of the stairs. My, how glad I was to be home!

Very sincerely,
MINNIE TRACEY.

Mr. Wilson Explains

To the Editor of MUSICAL AMERICA:

I have read and enjoyed the editorial in your last week's issue upon an article of mine which appeared in the *Musician* last month.

Why the writer waited until after *The Literary Digest* had used it to consider a "query" or "rectification" timely is not just clear, however. I regret that the writer construes the article to "challenge" the work of any individual or society, or more particularly that of the American Music Society. I have had a high regard for all that I have known of the writer's work as a musical journalist. I have been interested in his part in the organization and upbuilding of the American Music Society, and also in its work, as in all agencies purposing to promote in America the creative as well as the interpretive power in its music life.

I admit the apparent ambiguity in my statement that the patronage of the University Club of Litchfield County, Conn., is the "first" regularly organized auspices for the encouragement of American composition, and am grateful to MUSICAL AMERICA for pointing out the fact.

Since the article was concerned only with the work of the University Club, the thought uppermost in mind was only of those forms of composition encouraged by the club, which—to my knowledge—have been wholly choral thus far. I believe, however, the first negotiations of the University Club with Mr. Chadwick were for an orchestral work.

As to the question of the minute or the hour—which, after all, is not quite a matter of life and death—the compositions which won the prizes offered by the National Federation of Musical Clubs—one of them being Mr. Hadley's rhapsody, "The Culprit Fay," for orchestra—according to Mr. Farwell's own dispatch to MUSICAL AMERICA printed in the issue of May 29, were announced at Grand Rapids, Mich., on May 25, which was four days after the *Musician* with my article had come from the press.

I was merely speaking of a patronage of art which had already begun to bring forward each succeeding year a large work in choral (possibly orchestral) form, which, as far as I was able to gather, was the only one in America as yet so engaged.

The writer also makes the statement that although "the Norfolk plan is universally helpful and democratic, from the composer's standpoint it lacks democracy and possesses a necessary element of exclusiveness which is discouraging to the composer at large."

It would seem that such comment is both irrelevant and unnecessary.

This work which is being carried on by the University Club, in so far as prominent members have expressed its purpose, is primarily for the interests of Litchfield County. The work was originated by them, and is maintained solely by their own means. It is as purely personal a matter as the disposition or management of their own estates. If, then, it be the pleasure of these gentlemen to ask composers of such established reputation as Mr. Horatio Parker and Mr. Chadwick to write musical works especially for them, rather than offer a prize for which younger or less well known composers could contend, upon whom is it incumbent to say that for the good of the "composer at large" their policy is "exclusive" or that it "lacks democracy"? Even if the composer for a time still continues "at large," he may find it a cogent incentive to some day become eligible.

The writer's statement that the article assumes that "a commission for a musical work is unquestionably better in every respect than a prize competition" needs nothing more than the following excerpt from the article by way of reply:

"It is to be admitted that the rivalry which competition begets is oftentimes a healthy stimulus to activity. However, the sense of responsibility and obligation upon the part of a composer who has accepted the honor conferred will undoubtedly be a great (not stated to be greatest) incentive to give of his best because the work will be peculiarly and essentially an expression of himself."

The editorial implied an answer. I make it with the assurance that I wish to make no misrepresentations, and hope that others will make none. To that end will you use

this letter for publication? I only ask that you print it entire as it stands, if at all.

Be assured again of my regret to have occasioned what I affirm to have been a misrepresentation upon the writer's part, and of my thanks for his allusion—though some weeks late—to the possible cause of misapprehension, and believe me,

Cordially yours,
ARTHUR B. WILSON.

Agrees with Nordica and Dr. Vogt

To the Editor of MUSICAL AMERICA:

In praise of articles in MUSICAL AMERICA of June 19, 1909, by Mme. Nordica and Dr. Vogt, may I also add a few words? It is time now for the American students to remain and be taught at home, where their advantages (and even "atmosphere") are as great as elsewhere. It is, also, time for the public to encourage home talent and artists. If the French can praise and assure the success of a Massenet or a Coquelin, why should not America recognize her composer, or artist in any line? After eleven years in Europe I have found much in the musical line in Chicago which I sought for in vain elsewhere. We must not place too much stress upon surroundings and atmosphere. *Thoughts come from within*. Many a genius has worked under a mansard roof. If poetic thoughts come from without, how many would be brought back to us from Italy, or California, or Egypt by the travelers who visit such spots yearly! But it is the quiet (and, too often, poor) worker at home, undergoing deprivations, and digging out these very poetic thoughts from within, who enriches the world; and we are too often led astray by going in search for something which is alone to be gotten by work, application, quiet and thought. But recognition and encouragement are as necessary to these serious workers as the sun to the growth of flowers, and our public now must be more Chauvanistic and prove to our workers that they can learn and be recognized here, and Art (musical) in this country will take its proper place.

ELEANOR EVEREST FREER.

Studied Under Theodore Van Yorx

BROOKLYN, N. Y., June 19, 1909.

To the Editor of MUSICAL AMERICA:

I wish to amend an incomplete statement regarding my vocal instruction. It is true that I am a pupil of Carl Breneman, yet up to the time of my tour last season with Mme. Yaw I received the instruction and guidance of Theodore Van Yorx.

Will you kindly publish this, as I desire to show my appreciation of what he has done for me. Very truly yours,
MARKHAM TALMAGE.

In Search of Musical Instruction

PHELPS, N. Y., June 15, 1909.

To the Editor of MUSICAL AMERICA:

Can you give me several addresses of dramatic and singing schools in New York City? I am expecting to enter one in the near future. Very sincerely,

F. G.

[Reference to the advertisements in this issue of MUSICAL AMERICA will furnish the desired information.—Ed. MUSICAL AMERICA.]

Bremen enthused over the *Lohengrin* of the visiting Charles Dalmorès. The Manhattan tenor's German accent was praised as highly as his excellent singing.

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SAN FRANCISCO HAS "INTERNATIONAL" OPERA

Erie (Pa.) Girl Makes Best First Night Appearance in Western Summer Opera

SAN FRANCISCO, June 16.—Grand opera was given an encouraging reception at the Princess Theater this week. A brilliant assemblage heard the opening performance of "Aida" and was well satisfied with the performance.

The W. A. Edwards International Grand Opera Company is the rather pompous title of the troupe giving us a Summer season of Italian opera. It earns its name, for it was organized in Canada with the Italian predominant among its singers; yet the one to make the best first night impression was Georgianna Strauss, an American girl born in Erie, Pa. Her mezzo voice is of glorious quality and her dramatic ability is considerable. She took the part of *Amneris*. Lina Bertossi, who had never before been heard here except in lyric rôles, did not impress as an ideal *Aida*. She did the rôle with great earnestness, and in this respect was acceptable. But her tones are rather light in the lower register for the part. Gravina as *Ramphis* was warmly greeted. He used to sing with Tetrassini in the old Tivoli "before the fire." Alessandro Arcangeli proved also an old friend in *Amonasro*, for he sang formerly with the Lambardis. He was the most forceful figure in the performance, which was itself well balanced in principals, orchestra and chorus.

Although opera is the center of interest these days, there have been several recitals here lately. Mabel Riegleman, the Oakland girl who spent four years in Europe on the advice of Mme. Galski, gave her first concert, since her return, the past week in Oakland's largest theater, which was well filled. Her voice is pure and sweet and her interpretation intelligent and always musical. Her program had novelties in "Like a Rose Bud" and "How Much I Love You," by Frank La Forge, who was here last as Galski's accompanist, and in "After All," by W. J. McCoy, the San Francisco composer.

The reception by the California Conservatory to its new member, Georg Krüger, of New York, was in the nature of a recital. Krüger is a pianist who is certain to play a large part in the city's musical activities.

Professor William Dallam Armes has resigned from the music committee of the University of California, as he is unable further to spare time for the work. As manager of the concerts in the Greek Theater he brought the committee out of a heavy debt and built up the university's reputation as a patron of the arts. His service lasted eighteen months. H. C. T.

Edgar Tinel's new opera, "Katharina," one of the greatest successes of the Brussels season, is being sung in other Belgian cities as an oratorio.



CLARA de RIGAUDO

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Madame Langendorf, the great contralto of the Metropolitan Opera, New York, and the Royal Opera of Berlin and Vienna, says:

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One of Loie Fuller's Poses in Dances She Will Perform Here Next Season



"LA LOIE" FULLER

As has already been told in MUSICAL AMERICA, M. H. Hanson has engaged Loie Fuller to revisit this country early next Fall and dance her way, with the girls whom she has taught what she calls "natural dancing," from Boston to the Pacific Coast, to British Columbia, Eastern Canada and Mexico. An orchestra of sixty picked musicians, under the direction of famous conductors, will accompany the "natural dances" during the tour, and she will interpret her ballets at Carnegie Hall and elsewhere in New York.

"La Loie" will present five programs next season at the new opera house in Boston, the first of these being devoted to Liszt, Wagner and Schubert compositions. It will contain *Reverie Religieuse* and *Consolation* and *Meditation*, by Liszt; "At the Fireside" and "Spinning Song," by Wagner; "Brook, Oh, Whither!" by Schubert; "Hark, Hark,

the Lark!" by Shakespeare-Schubert, and these by Liszt: "Ave Maria," "Elfin Dance," "Forest Murmurs," "Bravura Waltz" and *Rhapsodie Hongroise*.

A cable dispatch this week announces that La Loie has signed a contract for the appearance of herself and fifty of her pupils in the Metropolitan Opera House in New York. The contract is practically a duplicate of that signed with the Boston Opera. In addition, Andreas Dippel, assistant director of the Metropolitan Opera House, has commissioned Miss Fuller to engage a new ballet for him.

Tschaikowsky's rarely heard opera, "Jolanthe," has been revived in Budapest.

AMERICAN CONSERVATORY GRADUATES STUDENTS

Sigmund Zeisler Delivers Address at Commencement Exercises and Director Hattstaedt Awards Prizes

CHICAGO, June 21.—The American Conservatory of Music held its twenty-third annual commencement concert and exercises at Orchestra Hall on Thursday evening, June 17. The large hall was filled to its capacity with an enthusiastic audience. The program opened with the overture to "Euryanthe," by von Weber, which was conducted by Adolf Weidig, who has just returned from a very successful season in Germany.

Following came the César Franck's *Symphonic Variations for Piano and Orchestra*, played by Beth Garnsey. Frances Norton, a contralto with a voice of good quality and volume, sang "My Heart at Thy Sweet Voice," from "Samson and Delilah." Walter Sears, violinist, then played the *Vieuxtemps Ballade and Polonaise*. Katherine Bruffette, pianist, played two movements from the Chopin Concerto in F Minor. Marie Sidenius Zendt was heard in the Waltz Song from "Romeo and Juliet," and Elena Moneak rendered the second and third movements of the Mendelssohn Concerto for violin. Howard E. Preston, the baritone, who has been heard in several concerts this season, sang the Prologue from "I Pagliacci" in artistic manner. The program was finished by Carmen Hood, who played the second and third movements of the Tchaikowsky Concerto for Piano, in B flat minor.

Sigmund Zeisler, the distinguished lawyer and husband of Fannie Bloomfield Zeisler, delivered an address. The awarding of the gold and silver medals, diplomas and certificates was made by John J. Hattstaedt and concluded the ceremonies.

Howard Clark's Portland Recital

PORTLAND, Me., June 21.—A piano recital of more than usual excellence was given last Thursday evening at the Virgil Clavier School by Howard Clark, a young man who has received his entire training from Frank L. Rankin, director of the school.

As a small boy young Clark attended his first piano recital in Portland, and at once determined to become a concert pianist. He at once began lessons and, after one year, played his first complete program entirely from memory. In the six years he has devoted to study he has memorized an enormous number of compositions, nearly all by the greatest writers. His talent, as evinced by his playing of a most brilliant program, gives promise that he will become an artist of note.

Full of Interesting Matter

WASHINGTON, D. C., June 19, 1909.
To the Editor of MUSICAL AMERICA:

I thoroughly enjoy your valuable paper. It is full of interesting matter.

FLORA WILSON.

ALEXANDER SASLAVSKY

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HEERMANN JOINS CINCINNATI FORCES

**Distinguished Chicago Violinist Will
Be Concert Master of Sto-
kovski's Orchestra**

Chicago, June 21.—Hugo Heermann, the well-known violinist, who for the past two years has been instructor at the Chicago Musical College and who organized the Heermann Quartet, has accepted an offer from the Cincinnati Symphony Orchestra, under the direction of Leopold Stokowski, as concert master, and his son, Emil Heermann, will be connected with the same organization as his father's assistant.

The Robert Foreman School of Methods in Music, under the auspices of the Æolian Company, will open its session in the Fine Arts Building on July 12, closing this season on the 31st of the same month. William Earhart is superintendent; Arthur E. Johnston has charge of the pianoforte department; Margaret Salisbury, the popular singer and vocal instructor, will have charge of the beginners' classes; Nannie C. Love is in charge of musical history and musical biography; T. P. Giddings instructs in methods of voice culture; W. S. B. Mathews of terminology, and Robert Foreman psychology of music. B. S. Warner, of the Æolian Company of New York, is the business manager.

The Clark Teachers' Agencies have placed J. McWaddell as piano teacher in the Knox College at Galesburg, Ill. Mr. McWaddell comes from New Wilmington, Pa. Anna Van Hoose, pianist, has been placed by the same agency in the piano department of the State Normal School at Natchitoches, La.

The third and last musicale under the direction of Glenn Dillard Gunn was given at Cable Hall on Friday morning, June 18. The Concerto in F Minor by Chopin was rendered by Clara Mitchell, a pianist of considerable merit. The Liszt Concerto in E Flat was played by Effie Haarvig in a manner deserving high commendation. The Bohemian-American student orchestra gave the Dvůřák Valse and Scherzo from Serenade, op. 22 (for string orchestra), in a commendable fashion. This series of recitals has brought to the front many promising pupils, and deserving of special mention is Sarah Suttel, who shows great talent.

Moses Boguslawski, a piano pupil of Glenn Dillard Gunn's, will be the soloist with the Chicago Symphony Orchestra at Ravinia Park and will play Liszt's Hungarian Fantasia.

Frederick Bruegger, the Chicago singing master, will as usual teach four days a week this Summer, coming in from his Summer home, "Linden Luft," every day in the week but Wednesday and Saturday. Mr. Bruegger has a number of pupils who are successful teachers, among them Parvin Witte in Chicago, Silas J. Titus in Pittsburg, Beatrice Sexton in Cedar Rapids, Gertrude Monahan in Muscatine, Alice Winspear in Omaha, William Kim in Sreator, Leonora Buckman in Tipton, Ind., all of whom have good classes.

The Drexel Conservatory of Music and Dramatic Art gave its fourth annual commencement exercises at the Auditorium Recital Hall on Friday evening, June 18. The program was interesting but lengthy, and pupils of Louise Cozad, Miss Dunham, Edith Foley, F. P. Brumbaugh, L. T. Gates, Miss Heymar and Richard De Young were heard in the teachers' certificate class. The accompanists were Edgar Nelson, Louise Cozad, Edith Foley and Bess Harwood. Dr. James MacDonald presented the certificates and awarded the medals.

The Cosmopolitan School of Music and Dramatic Art presented an interesting program this afternoon. The soloists were Letitia Gallaher, soprano, an excellent pupil of L. A. Torrens, who shows much promise for good work later in her career. She sang the "Jerusalem" aria from Mendelssohn's "St. Paul." Josephine Gamble, a violinist, pupil of Franz Esser, played the "Spanish Dance" by Sarasate; Helen Richardson, pianist, pupil of Frederick Morley, played Moszkowski's "Gondolieria," the Valse "à la bien Aimee" by Ed. Schutt, and Chopin's Etude in G Flat. Miss Gallaher concluded the program with a group of songs, and was particularly successful in "Memories," by Felix Borowski.

The Hinshaw Grand Opera Quartet, composed of John B. Miller, tenor; Ilap Burnap Hinshaw, soprano; Frederica G. Downing, contralto; William Wade Hinshaw, bass-baritone, and Edgar Nelson, opened their Summer tour at Paducah, Ky., on June 20.

BERTRAM SCHWAHN ENGAGED FOR CHAUTAUQUA



**Bertram Schwahn, a Bass-Baritone, Who Is Coming into Prominence as a Singer
of High Attainments**

Bertram Schwahn, the bass-baritone, who has sung during the past season under the management of Walter R. Anderson, and whose engagements for the next season will be booked under the same auspices, has been engaged for a month for the New York Chautauqua, where he will sing "The Elijah," "Faust," "Flora's Holiday" and other large works requiring soloists. Mr. Schwahn is at present soloist at the Mt. Morris Baptist Church, New York.

Mr. Schwahn, who is a pupil of Mme. Inez Parmater, of Toledo, O., and of James Sauvage, of New York, has had exceptional success in his teaching and concert work, having had classes in Toledo

and New York, and having sung in extensive concert tours which included New York, Ohio, Michigan, Canada, etc. One of these concerts was with the New York Symphony Orchestra under Walter Damrosch.

Mr. Schwahn, whose voice enables him to sing either bass or baritone rôles, has a repertoire including "St. Paul," "Elijah," "Messiah," "Redemption," "Stabat Mater," "Crucifixion," "Samson and Delilah," "Hora Novissima," "Crusaders," "Prodigal Son," the Verdi "Requiem," "Judas Maccabaeus" and many other works. His concert engagements for the coming season are already numerous.

land and Belgium. He married, while abroad, Hanna Wolff, the talented Dutch pianist, who at the age of fifteen obtained the scholarship prize at the Amsterdam Conservatory, which entitled her to an extended course of study in Germany. She also is a pupil of Godowsky's and has appeared with great success in Holland, Belgium, Germany and France.

The Sunday School Association gave its sixteenth annual festival and concert at the Auditorium on Thursday evening June 17. The Men's Festival Chorus, composed of three hundred voices, aided the May Festival Chorus, making the total fourteen hundred singers. H. W. Fairbank directed and the soloists were Leonora Allen, a young soprano graduate of the Chicago Musical College. Miss Allen has a beautiful voice, which she uses to good advantage. Frank Preisch, a well-known basso, was the other soloist.

The Student's Musical Club, under the direction of Estelle L. Russell, sang the "Lady of Shalott" on Wednesday evening, June 16, at the Auditorium Recital Hall.

The commencement exercises of the Chicago Piano College took place at Music Hall on Thursday evening, June 17. Seventy-five pupils were graduated and received their diplomas, certificates and medals, which were given by Charles E. Watt, director of the school and publisher of the *Music News*. The soloists were Ella R. Mason, Verna C. Kent, Ruth I. Budde, Aida L. Gifford, Irene H. Hamann, Grace E. Murch, Helen M. Gallup, Roger W. Walters. The second piano parts were played by Harmon H. Watt and Charles E. Watt.

Mme. Ziegler to Lead Discussion

Mme. Anna E. Ziegler, the well-known New York teacher of voice, will preside at one of the sessions of the Round Table discussions on vocal culture at the annual convention of the New York State Music Teachers' Association.

ARENS'S PUPILS IN UNUSUAL CONCERT

**Professional Students Give Remark-
ably Fine Demonstration of
Their Training**

A recital by the professional pupils of F. X. Arens was given on Thursday evening, June 17, at Chamber Music Hall, Carnegie Hall, which was of more than usual interest. Anyone who went expecting to hear the usual pupils' recital must have experienced a considerable surprise. Mr. Arens has very definite ideas of his own concerning the education of singers, and this recital was given with a view of emphasizing his position as well as to reveal the powers of several singers of unusual ability.

Mr. Arens, in the course of a conversation, brought up the point that whenever a phenomenally good voice is discovered, money is raised to send the fortunate possessor of it to Europe. As is well known, not many such promising singers return to this country with their voice unimpaired. Mr. Arens thinks that these vocalists should get their training here; then go to Europe with perfectly placed voices, and there gain the necessary routine and their first engagements, both of which are as yet denied to our vocal aspirants in their own country. It was Mr. Arens's aim in this recital of professional pupils to show that voices can be and are now being successfully trained in this country. He regards tone emission and good placing as the cornerstones of all singing, and insists upon a good development of these basic qualities before perfection of style is to be aimed at. Many singers, he says, sing with a great deal of style but without proper tone production and placing, and hence their career is short lived.

Edna Showalter, soprano, exhibited brilliant powers, which showed to advantage in a duet from "Don Juan" and an aria from "La Bohème," but which revealed themselves in greater fulness in the "mad scene" from "Lucia." Miss Showalter is a born warbler and bids fair to make a hit over the footlights. Mme. Castle-Davis, contralto, has a voice of fine, velvety texture, and will depend more upon quality than power. She was at her best in the aria "He Was Despised," from "The Messiah," and Brahms's "Sapphic Ode." The famous aria from "Samson and Delilah" she might have sung with more intensity, although, as it was, she sang it with fluency and beauty of tone. Harriet Stillwell, soprano, has a voice of great clarity and extraordinary carrying power. The songs which she sang were too slight in character to exhibit her real powers, although she had some opportunity in the "Letter Duet" from "Figaro." With five years more work she should develop the confidence and experience to make an artist of distinguished qualities. Adelaide Lewis, contralto, has a voice of much richness and depth. This did not reveal itself at its best until she came to her second group, songs by Schumann, where she warmed up and gave evidence of possessing a voice that is bound to make its way in the world.

F. A. Thomas, baritone, sings with a powerful, robust and well delivered tone. His manner is a little formal, without sufficient abandon, but his voice is of such large and genial quality as to be a sufficient asset in itself.

It can be said, unequivocally, that all these singers sang with great fluency and readiness of utterance, and sang musically. Of none of them could it be said that they had in the slightest degree missed their calling. On the contrary, there was every reason to prophesy success for them all. They all substantiate the claims of Mr. Arens' position in regard to placement and tone delivery, and the result of the recital proved him to have not been unwise in bringing them forward as an argument for his work and ideas.

Pauline Hathaway in Quartet

Pauline Hathaway, contralto, of Brooklyn, was the soloist at a special service at the Thirty-fourth Street Collegiate Church on Wednesday evening, June 16. Miss Hathaway is to be the contralto in a ladies' quartet which will fill many concert engagements during July and August.

Felix Mottl brought out Walter Braunsfels's new opera, "Die Prinzessin Brambilla" at the Munich Court Opera recently, but it made no deeper an impression than previously in Stuttgart.

DIAMOND MEDAL WINNERS PERFORM

Chicago Musical College Holds Its
Commencement Exercises—
Tribute to Dr. Ziegfeld

CHICAGO, June 21.—The forty-third annual commencement of the Chicago Musical College was held with the usual éclat last Tuesday evening, when a large and admiring audience filled the Auditorium and approved an entertainment of excellence, and an occasion of distinction.

The front of the great stage was augmented with an apron. Almost concealed with a wealth of foliage plants, the full Thomas Orchestra, under the direction of Karl Reckzahn, filled up the body of the stage, furnished the incidental musical and excellent accompaniments.

The program was given by the diamond medal winners in various departments of the collegiate institution and proved to be a singularly satisfactory and even performance, high in order of merit. The concert proper opened with Chaminade's Concertstück, brilliantly played by Elizabeth Daisy Heist; following came the first vocal selection, a difficult and ungrateful number, "Dich Theure Halle," from "Tannhäuser," given with impetus by Clara Marie Katzenberger; Sauer's Concerto in E Minor, two movements, tellingly given by Sol Alberti. Leonora Antoinette Allen furnished the principal feature of the night in a grand aria from Gounod's "Mireille." The singer is a beautiful embodiment with pronounced personality and a vocal quality that should commend respectful attention anywhere.

Ethel Elizabeth Freeman played a violin solo, giving a Scherzo and Finale of Godard's. Ferne Gremling, who has captured honors several years in succession, gave as an aria "Ministri di Baal," from Meyerbeer's "Le Prophète," and the regular program concluded with a brilliant piano work of Strauss, "Burleske," given by Walter J. Rudolph.

The diplomas were conferred by Hon. Richard S. Tuthill, the medals being distributed by Carl Ziegfeld.

An interesting incident of the occasion was a cablegram from Dr. Ziegfeld, who founded the school and who was unfortunately absent in Paris. Judge Tuthill took occasion in reading this to remark a tribute for Dr. Ziegfeld as the individual who had done more for the advancement of music throughout the West and Central West than any other man in America, one to whose industrious efforts many schools had been recruited and the spirit of music throughout the whole Western country quickened and cultivated. C. E. N.

Dr. Mendelsohn's Works Performed

The compositions of Dr. J. Mendelsohn, the composer and voice teacher of New York, are becoming well known in the musical world. Victor Herbert and his orchestra will play, in Willow Grove and in New York, a triumphal march for orchestra, called "Holger Davshi." Dr. Mendelsohn will also preside at the piano during the performance of his suite for violin and

CALZIN'S ARTISTIC TRIUMPHS

Brilliant Pianist Who Will Tour America Next Season Has Played in
Europe's Leading Musical Centers

Alfred Calzin, whose forthcoming tour in America this season is attracting wide attention, has passed most of the years of his musical life in Europe. Both of his parents were born in France, and came to this country about thirty years ago. His father descended from a noted French family, and was a natural born musician. He was young Calzin's first instructor in the rudiments of piano playing and theory. His mother was also musically inclined, so that Calzin seems to have inherited in the true sense of the word that gift.

Calzin, who was born in 1886, shortly after his parents arrived from Europe, evinced a decided musical talent from a very early age, and was sent to Europe when still quite young. He went to Brussels and took private lessons in harmony, counterpoint, composition and instrumentation with Prof. J. B. H. Van der Velpen, a celebrated Belgian theorist and pupil of Fétis. He showed so much talent in that line that, after studying three years with that master, Calzin had acquired a thorough grounding in these studies, and had written many compositions for piano and a symphony in four movements for full orchestra.

In the meantime he kept up the study of the piano with various teachers, and on reaching the age of fourteen went to Berlin to study with Alberto Jonás, the great Spanish pianist. After five years of unremitting work with that famous pedagogue, Calzin made his debut in Berlin on February 7, 1905, with the Philharmonic Orchestra, in a mighty program comprising the concertos of Rubinstein (D Minor), Brahms (D Minor) and Schytte (C Sharp Minor). His success with the large, repre-



Alfred Calzin, the Noted Pianist, Who Will Tour America Next Season

sentative audience was immediate and most pronounced. He was enthusiastically recalled a dozen times, and received most favorable criticisms from the German press.

Shortly afterward he appeared as soloist of the Winderstein Orchestra in Leipzig, scoring an immense success. In December of the same year he made his second appearance in Berlin, again playing with the Philharmonic. More successes followed in Dresden and Vienna. Later he had further triumphs in Copenhagen, where he played three recitals. After these appearances, the artist had a tour through Southern Germany, playing in Leipzig and Berlin and duplicating his former triumphs.

Minnesota Teachers at Mankato

ST. PAUL, June 19.—A musical festival and convention combined took place at Mankato on June 15, 16 and 17, the occasion being the eighth annual meeting of the Minnesota State Music Teachers' Association. Lieutenant-Governor A. O. Eberhart delivered the opening address of welcome. Local creative talent found expression in the concert by Minnesota composers, interpreted by Minnesota artists, and there were daily organ recitals by the Minnesota organists, Paul Thorne, St. Paul; Gordon Graham, Minneapolis, and Hamlin Hunt, Minneapolis. Five of the eight Minnesota composers whose works were heard for the first time at this festival are St. Paul men—G. H. Fairclough, Dr. W. Rhys-Herbert, Errico Sansone, Claude Madden and Leo G. Bruenner. The only outsider invited to assist as an interpretative artist was Henriot Levy, of Chicago, who conducted a pianoforte round table Wednesday afternoon and gave a piano recital in the evening. Unusual prominence was given to the subject of organ music, which occupied the Thursday afternoon session. J. Warren Andrews, of New York; William C. Carl, director Guilman Organ School, New York, and Otis B. Boise, director department of theory, Peabody Institute, Baltimore, read papers on various subjects.

Josephine Swickard Encored

LIMA, Ohio, June 18.—Josephine Swickard, soprano, scored a great success at the recent Summer Music Festival in this city. Her voice, especially in the upper register, was most attractive and won for her encores after each number.

Marguerite Sylva is to sing *Carmen*, *San-tuzza*, *Marguerite* and *Tosca*, besides creating a new rôle, at the Manhattan next season.

PHILA. MÄNNERCHOR IN DRESS REHEARSAL

German Choral Society Leaves for
New York Sängerfest—Band
Concerts Still Popular

PHILADELPHIA, June 22.—The Junger Männerchor, of 150 voices, was excellently prepared for the great sängerfest of the Northeastern Federation of Singing Societies in New York. After a number of private rehearsals, extending over many months, the chorus was given a final test last Friday evening at the headquarters here.

About three thousand persons crowded into the big auditorium to hear the singers and enjoyed an unusual treat. Louis Koemenich, who has worked hard during the last three months to perfect every feature of singing by the chorus, directed. The applause of the auditors must have been gratifying to him and the singers. The ovation was genuine and well deserved.

Seven numbers were sung at the final rehearsal. The closing one attracted the most applause—"Warnung vor dem Rhein" (The Warning of the Rhine), the selection in the competition for the Kaiser Cup. The director led his chorus through this magnificently, and the applause lasted for fully five minutes.

The Philadelphia Band, composed of forty-five members of the Philadelphia Orchestra, under the leadership of Stanley Mackey, librarian of the organization, gave its second concert on the North Plaza of the City Hall last Saturday evening. On Sunday night, the first of the season's Summer Sunday concerts by the band was given at Belmont Mansion, in Fairmount Park. The programs were well selected. The innovation of having these select musicians play on the City Hall Plaza, under liberal encouragement by the city authorities, has met with instant popular favor, and has won unstinted praise from the newspaper critics.

Frederick E. Hahn left for Europe this week, to present Helen Ware, one of his pupils, to Professor O. Sevcik, the celebrated violin teacher of Prague. During his stay abroad Mr. Hahn will finish a series of lectures on "The Sevcik Method of Violin Playing." Miss Ware, who has developed wonderful ability as a violinist, expects to study in Europe for several years.

N. Reid Eichelberger, contralto soloist and teacher, has gone to Albany to open her Summer school, which she will maintain there, until August. She will spend part of the Summer traveling in Canada. Recently she conducted her class at Torresdale in the final exercises. She will return to this city next Fall, to continue her studio and special class work. S. E. E.

Stock Company Organized for Columbia Festival

COLUMBIA, S. C., June 19.—The Columbia Musical Association, which managed the recent festival so successfully, met on June 9 to plan the organization of a stock company to take over the management of future festivals. Reports of the guarantors and officers of the recent festival were received and accepted. The officers of the association are Edwin G. Siebels, president; W. S. Reamer, vice-president; D. A. Pressley, secretary; T. S. Bryan, treasurer; F. L. Brown, business manager.

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George Fox, the brilliant Canadian violinist, has just returned to Toronto, after a successful tour of the Southern States, and will spend the Summer months at home in rest and recreation.

The violin pupils of Frank C. Smith, of Toronto, Canada, assisted by Ernest Seitz, pianist, appeared in recital on Saturday evening, June 19, presenting in excellent style a most attractive program.

Maud Powell, the eminent violinist, assisted by Eva Emmet Wyckoff, soprano, and Louise Love, at the piano, was heard at the commencement concert at Wells College, Aurora, N. Y., on Tuesday evening, June 8.

William W. Gilchrist, director of the Mendelssohn Club of 115 voices, presented the club in concert at Atlantic City on June 18. The assisting artists were Hans Kronold, cellist, and Thomas a'Becket, accompanist.

Alice Shaw, of Rockland, Me., who is now completing her three years of piano study in New York at the Institute of Musical Art under Sigismund Stojowski, gave a public recital on Wednesday, meeting with pronounced success.

The junior and senior pupils of Elizabeth Zimmerman, organist of the First Baptist Church, Atlantic City, were presented in recital on June 21. The latter were assisted by Reba Cranmer, soprano, and director of the church choir.

At the Summer Musical Festival held at Lima, O., recently, much success was achieved by Josephine Swickard, soprano, who appeared on many of the programs. Others who took part were Adah Campbell Hussey, contralto, and Florence Hinkle, soprano.

Raymond Eldred, violinist, of the Hartford Philharmonic Orchestra, gave a recital at the Country Club, Norwich, Conn., recently. Mr. Eldred, besides being an admirable artist, possesses an attractive stage appearance. He is a pupil of S. J. Leventhal, of Hartford, Conn.

Peter Costello, retiring choir leader of St. Peter's Roman Catholic Church, Toronto, Canada, was presented with a gold watch by the members of the choir and congregation on Thursday evening, June 10. He will be succeeded by Arthur Leuthner, soloist of St. Michael's Cathedral.

Dr. N. J. Elsenheimer, formerly a teacher in the Cincinnati College of Music, but whose studios are now at No. 622 West One Hundred and Thirty-seventh street, New York, will give a special Summer course in harmony, form and analysis, in order to prepare students for the regular work of the coming season.

The Milwaukee (Wis.) Männerchor gave a benefit recital for Carl Herm, baritone, who leaves on July 1 for New York to pursue his studies. He is a pupil of Albert S. Kraemer, and came to America four years ago. He distinguished himself as a deck officer in the German navy during the Boxer uprising in China.

It is expected that the Duncan-Damrosch tour now being booked at the office of R. E. Johnston, will open at Philadelphia early in October. They will appear throughout the North and Middle West, going as far as Chicago, and return to New York in time for the first Metropolitan Opera House engagement on November 9.

The first week of Summer grand opera in Atlantic City, under the direction of Gustav Hinrichs, proved so successful that the engagement was extended for a second week. It is probable that the company will remain for a further two weeks' engagement. The operas given were "Il Trovatore," "Aida," "Lucia" and "Faust."

The piano pupils of Frances Houser Mooney, of Columbus, O., were presented in recital on June 10. Those who partici-

pated in the well arranged program were Ruth Higgins, Margaret Hughes, Lucile Earl, Edna Sterner, Mabel Kiner, Edna Schumacher, Marguerite Herbst and Mrs. Mooney.

Master Arthur Vanasek, of Milwaukee, Wis., violinist, has returned home after a tour of the United States with the Roney Boys' Concert Company. He will remain in Milwaukee this season to continue his studies in violin. His brother, Bennie Vanasek, is well known as a cornetist, and is studying in Paris at this time.

A recital was given recently at the Flaaten Conservatory, Duluth, Minn. Those who participated were Merna Newell, Bertha Hopkins, sopranos; Harvey Wood, baritone; Nellie Brown, pianist; Miss Ernisse, contralto; Miss Pearson, pianist, and Lawrence Paul, tenor. The accompanists were Misses Riblette, Webb, Pearson and Brown.

Dr. Albert Ham, director of the National Chorus of Toronto, Canada, announces that he will present the cathedral scene from Wagner's "Parsifal" at one of the choral concerts next season. For the Celestial Choir he will use a specially organized and trained boys' choir. Dr. Ham is, at present, spending his vacation in England and Germany.

The commencement of the graduates of the music department of McPherson College took place on June 3, under the direction of Mr. Muir. Those who participated were Gladys Muir, Rhea Berg and the Misses Engborg, Hollinger and Drescher, pianists; and Miss Reiff, soprano. The several graduates displayed exceptional talent.

Florence Bettray, No. 1142 Douglas avenue, Racine, Wis., who was a prodigy as a child, has now, at seventeen years, been awarded the gold medal for proficiency in piano playing by St. Clara College, Sinsinawa, Ia. Last year Miss Bettray won the Lieblich medal. She appeared at Dubuque, Ia., last week and received highly favorable commendation.

The British Royal Guards Band, brought to this country especially for the Summer season at the Manhattan Beach Hotel, bids fair to be the most popular band at that resort since the late Patrick Gilmore furnished the music. The director, Carl E. Carlton, has seen much active service, being with Kitchener at Omdurman and with the British army in the Boer war.

The annual sängerfest of the Northern Wisconsin Sängerbund was held at Merrill on June 18 and 19, and the city was beautifully decorated in honor of the visitors, among whom were representatives of the local bunds at Ashland, Medford, Rhineland, Antigo, Marinette, Oshkosh, Stevens Point, Wausau and Appleton, Wis. A. L. Ramge, of Merrill, was the director.

Christopher Bach, of Milwaukee, Wis., has composed a new cycle of songs, with words by Otto Sanbron, H. C. Rehm and Mrs. A. J. Puls. The compositions include a slumber song for soprano and alto chorus, a solo for soprano or tenor, with chorus, and a number for mixed chorus and soprano solo. All will have places on many of the programs of the singing societies for next season.

The Wisconsin Sängerbund's fest at Appleton, Wis., on July 17 and 18 will undoubtedly bring forth the largest number of singers that has ever gathered for this annual event. The accentances thus far received give promise of an enthusiastic gathering as the bund held years ago, when commercialism did not take so much of the time of the German singers of Wisconsin as it now does.

The concert given at Pilgrim Congregational Church, Duluth, Minn., under the auspices of the Nawadaha Club and under the supervision of Donna Louise Riblette, was one of the principal musical events of the season. Miss Riblette directed the orchestra and chorus in Gounod's "Gallia" with vigor, accuracy, taste and

sympathy. The trios for violin, 'cello and piano were well rendered.

Mayor McClellan, after hearing the protest of the Central Federated Union, decided to restore the bands on the various recreation piers in New York to their full strength. Several weeks ago, four men each were taken from these bands and the Union at once protested, claiming that the reduced number of players made the performance of the necessary numbers impossible.

"Rhapsodie piemontese," op. 26, by Leone Sinigaglia, and a triple Concerto for three violins, op. 88, by F. Thierot, compositions of an unusual degree of merit, were heard for the first time in this country in St. Louis recently. The first was played at the testimonial concert to Julius Silberberg, violinist, in Music Art Hall, and the latter at the concert given by the Young People's String Orchestra, Victor Lichtenstein, conductor, given in the same hall.

A recital was given last week by the pupils of the preparatory department of Mary Goelt Short's Music School, Baltimore. The recital was presided over by C. Arthur Eby. Honors were awarded Marie Justi and Dorothy Bergner. Testimonials were presented to Anita Ober, Mary W. Gardner, Margaret Weichard, Mathilde Reimers, Ida Smith, Mildred Smith, Ruth Justi, Lena Gutman, Maude Wilson, Edith MacMakin and Florence Armiger.

The piano pupils of Herman Ebeling, of Columbus, O., appeared in recital at his studio on June 9. The program was preceded by a paper on piano practice prepared by Mrs. H. L. Goodbread, of Nevada, O. The pupils who performed were Gretchen Morgan, Marguerite Urlin, Mildred Dickey, Helen Schiff, Belle Randall, Ralph Campbell, Marcella Fey, Irene Whisner, Lorena Creamer, Margaret Lanum, Bertha Frech, W. Andrew McNiles and Bessie Long.

A pupils' recital was given by Mme. Dove Boetti in Handel Hall, Chicago, on Thursday evening, June 24. The assisting artist was Vincenzo Gullotta, violinist. The following took part: Hazel Oliver, Leona Smith, Margueretta Bytler, Florence Turell, Mrs. Ruth Clegg Jones, Emil Imhof, Mrs. Emogene Rummell, Mrs. L. G. Brunkhorst, Bessie Devlin, P. F. McGivern, Gertrude Dadie, Dorothy Potter, Edith Gladys Owen, George Motier, John Gullickson and John Schaefer.

There will be many changes in the personnel of the faculty of the Drake Conservatory of Music, Des Moines, Ia., during the coming year. The late Frederick Howard will be succeeded by Holmes Cowner, who is now in charge of the school. Goeggan Van Aaken will head the violin department, succeeding Rose Reichard, who has resigned. W. B. Downing succeeds William Solomen and J. Brown Martin will head the harmony and ensemble departments.

The sixth annual concert of the Adelphi College Glee Club, Brooklyn, consisting of forty female voices, was given on Tuesday evening, June 15, under the direction of William Armour Thayer. The assisting artists were Hendrika Troostwyk, violinist; Andrea Sarto, baritone, and Sidney Dorlon Lowe, at the piano. The program contained compositions by Mildenberg, Vieuxtemps, Dudley Buck, Leoncavallo, Haesche, Helen Erhardt, Reis, Drdla, Schartau, Stair, W. A. Thayer, Rubinstein, Ball, Hatton and Hollaender.

Two pupils' recitals were recently given at the Bangert studios, Buffalo, the following pupils taking part: Harold Keller, Alice Finck, Esther May, Louise Edmonds, Marguerite Hutter, Charlotte Burgwardt, Harriet Klocke, Helen Lyvers, Clara Unger, Estelle Weil, Rose Becker, Howard Parker, Minnie Crandall, Stella Rohmer, Amelia Kiene, Della Dehn, Antoinette Boeckell, Julia Henrich, Edith Devenport, Mrs. Jessie T. Shaeffer, Mrs. Albert H. Holst, Herman F. Gahwe and Roy C. Morgan.

The pupils' recital given by the International Conservatory of Music, New York City, recently, was of exceptional merit. There were sixteen numbers on the program, which showed careful instruction from the faculty. The following pupils appeared: Celie Hedler, Amelia Frode, Henry W. Hirschmann, Emile Topp, Mrs. Milton J. Fletcher, Madeline Graa, Emilie Machmedt, Mrs. J. D. Wachenhuth, Madeline Kessler, Clara Rode, Lulu Dorn, Goldie Gross, Master Willy Foerster, Florence G. Tuthill and the members of the vocal ensemble class.

A complimentary piano recital by the pupils of Clara C. Groppe, assisted by Mrs. William A. Groppe, contralto, was given at the Madison Avenue M. E. Church, Baltimore, Md., on Tuesday evening, June 15. The participants in piano were Miriam Baugh, Anita Matos, Florence Connery, Gladys Messersmith, Helen Connerv, Myrtle Walther, Mabel Hyde, Pearl Landon, Rosita Matas and Marguerite Hogg. A feature of the recital was Reinecke's ballet music from opera "King Manfred" by a piano quartet, in which Miss Groppe participated.

Paula Mueller, teacher of piano, whose studios are in the Steinert Building, Boston, Mass., presented her pupils in recital recently. The program included both solo and ensemble numbers, and was well rendered by Helen Saenger, Catherine Sullivan, Irene Eichhorn, Corinne Buchanan, Claire Chisholm, Elizabeth Young, Helen Pearce, Frida Steinhauer, Doretta Jones, Gertrude Eichhorn, Marion Hussion, Margaret Krasser, Lena Graham, Florence Johnson, Augusta Krasser, Florence Pearce, Beatrice Young, Grace Lewis, Jeannette L. Krauth, Anna Sullivan, Lillian Fee and Mary I. McRae, and Masters Edward Zahn, Roy Johnson and Frederick Fried.

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[Continued from page 18.]

and shall serve for a term of two years. Re-election is permitted.

Sec. 2. In the absence of a convention, nominations for the above officers shall be made in writing by the members of the Board of Management and sent to the Secretary by April 15, who shall forward them to the Committee on Nominations. A ticket shall be made, taking the two names receiving the greatest number of votes for each office, and sent to the members of the Board of Management, who shall return their votes upon this ticket to the Secretary by June 1. The result of the vote shall be announced by the Committee on Nominations, and shall be declared valid by the President.

Sec. 3. The following persons are hereby selected as the Board of Management to control and manage the Society for the first two years of its existence, viz.: Walter Damrosch, New York City; George W. Chadwick, Boston; Charles M. Loeffler, Medfield, Mass.; Arthur Farwell, Newton Center, Mass.; Thomas Tryon, New York City; Frank Damrosch, New York City; Joseph L. Lilienthal, New York City; F. X. Arens, New York City; N. J. Corey, Detroit, Mich.; Charles G. Woolsey, Colorado Springs, Col.; Ernest R. Kroeger, St. Louis, Mo.; Spencer Clawson, Salt Lake City, Utah; Elbert Newton, Rochester, N. Y.; Agatha Pfeiffer, St. Joseph, Mo.; Mrs. Frederick Crowe, San Diego, Cal.; John Beach, Boston, Mass.; Harley Hamilton, Los Angeles, Cal.

Sec. 4. Where the Musical Directors of centers do not hold office for a period of two years, the newly elected Musical Director shall become a member of the Board of Management in place of his predecessor.

Sec. 5. The Honorary Members of the Board are elected for life.

ARTICLE IX.

DUTIES OF OFFICERS AND COMMITTEES.

Section 1. The President of the Society shall preside at its meetings; shall be Chairman of the Board of Management, and shall serve as editor, or appoint such, for the Bulletin of the Society.

Sec. 2. The Musical Director shall conduct all orchestral performances given by the Society, and serve on the Plan of Work Committee.

Sec. 3. The national Vice Presidents, the Secretary, and the Librarian shall perform the usual duties attached to their respective offices.

Sec. 4. The Treasurer shall collect and hold all money belonging to the Society, and shall make an annual report to the Board of Management. He shall give a bond.

Sec. 5. The Plan of Work Committee shall formulate plans of work to be carried out as far as possible by centers, and shall submit such plans to the Board of Management for suggestion and discussion, and shall then have full power to formulate plans definitely and finally. It shall also, upon request, give special assistance in planning American music study to any member of the Society.

Sec. 6. The members of the Press Committee shall cause to be printed in their local press news and programs of their centers, as well as of the national Society, and shall send to their Chairman a copy of all notices which appear; they shall also send to the editor of the Bulletin a dated copy of all programs as soon as given. The Chairman shall provide the musical and other journals with news of the affairs and progress of the Society.

Sec. 7. The Printing Committee shall attend to the printing of all stationery, reports, etc.

ARTICLE X.

ESTABLISHMENT OF CENTERS.

Section 1. Any member of the Society, or any person upon becoming a member, may, with the consent of the Executive Committee, establish a center of the Society of not less than ten members in any city or town where no center already exists. A charter shall be given to each center.

Sec. 2. The membership fee in the centers may be any amount over two dollars. Two dollars a year of each membership fee shall be remitted to the Treasurer of the national Society, as the membership fee in the national organization, the American Music Society.

Sec. 3. Centers of the Society shall give at least one public recital, concert, or open meeting annually of the works of American composers.

ARTICLE XI.

BULLETIN.

The Society shall issue a Bulletin which shall contain articles, discussions, correspondence, news of the national Society and centers, programs, plans of work, etc., and which shall be sent to all members. The Bulletin shall be in the nature of proceedings, not of necessity regularly periodical, and shall be issued at frequent intervals throughout the active musical season.

ARTICLE XII.

AMENDMENTS.

This Constitution may be amended at any time by a three-fourths vote of the Board of Management.

With these strenuous and consuming affairs the season's activities ended, and I went back to Newton Center for quiet during the Summer months. There I was joined by Arthur Shepherd, who had determined to remove from Salt Lake City to the East. What with music and outdoor exercise, the Summer passed pleasantly.

It was at this time that I discovered myself to be in somewhat the fix in which a painter friend of mine once found himself. A wealthy old lady whom he had met several days before at a dinner party was at his studio. She had just bought one of his landscapes, and it was to be delivered to her the next day. The gracious lady, who was quite nearsighted withal, took occasion before going to admire extravagantly "those lovely reflections in the water." There was no water in the picture. The painter was horrified, and had a mental picture of her showing those "reflections" to friends who had better eyes than herself. "You should have seen me go to work painting water into that picture after the good old lady left!" my friend said to me. I had in some mysterious way. I discovered, acquired some scraps of a reputation as a composer of "Indian songs." As I had never written an Indian song in my life except to transcribe literally and publish a little one-page "Bird Dance Song" of the Cahillas, I felt that if I was to make this shadowy reputation secure, the quicker I could write some Indian songs the better. I therefore set about making some striking modern vocal developments. Boldly Indian, of some legendary and mythical material long before obtained by Miss Alice Fletcher during her sojourn with the Omahas. The only occasion on which the results, the "Song of the Deathless Voice," "Inketunga's Thunder Song," and the "Old Man's Love Song," have been put to the test before an audience reminds me of the man who said: "I can never find more than two movements in any symphony by Brahms. He makes the first movement and I make the second." For this reason I have great hopes of these songs—I had feared that they might be pleasing. It may be laid down as a fundamental proposition that there must be something wrong and suspicious about any alleged Indian song which will please a New York audience on the first hearing.

(To be continued next week.)

Rubinstein the Teacher

(From Hofmann's "Piano Playing.")

"Once I played a Liszt rhapsody pretty badly. After a few moments he said: 'The way you played this piece would be all right for auntie or mamma.' Then, rising and coming toward me, he would say: 'Now let us see how we play such things.' Then I would begin all over again, but hardly had I played a few measures when he would interrupt and say:

"Did you start? I thought I hadn't heard right!"

"Yes, master, I certainly did," I would reply.

"Oh," he would say, vaguely, "I didn't notice."

"How do you mean?" I would ask.

"I mean this," he would answer. "Before your fingers touch the keys you must begin the piece mentally—that is, you must have settled in your mind the tempo, the manner of touch, and, above all, the attack of the first notes, before your actual playing begins." * * *

"On another occasion I asked him for the fingering of a rather complex passage.

"Play it with your nose," he replied, "but make it sound well!"

"Once Rubinstein said:

"Do you know why piano playing is so difficult? Because it is prone to be either affected or else afflicted with mannerisms; and when these two pitfalls are luckily avoided then it is liable to be—dry! The truth lies between those three mischiefs."

Felix Fox Another Holder of France's "Palme Academique"

BOSTON, June 21.—In view of the recent announcement that Wager Swayne, the American teacher of piano, has received from the French Government the decoration of the "Palme Academique," which makes him an Officier d'Academie, it will interest Americans to know that this is not the first time that a pianist of this country has been thus honored. Felix Fox, the distinguished pianist and one of the directors of the Fox-Buonamici School of Pianoforte Playing, Boston, received this decoration two years ago. Before coming to Boston a number of years ago Mr. Fox, who is the most prominent American pupil of Isador Philipp, the eminent French master, spent some time in Paris teaching and playing, and his interest in French musical art and his many artistic attainments were at that time brought prominently to public notice in France.

D. L. L.

Formes Pupils for "Passion Play"

OAKLAND, CAL., June 17.—The Misses Behm and Willman, sopranos; Katie Wong Him, contralto; O. Behm, tenor; F. Merz, bass, and Mrs. Josephine Plageman, soprano, a well-known church and concert singer, all pupils of Pauline K. Formes, have been engaged as soloists for the musical production of the "Passion Play" to be given in Monterey and San Francisco during the Portola festival in the early fall.

Mr. Carson to Open Oregon School

CHICAGO, June 21.—Robert Boice Carson, who has achieved success in organizing the school of music in association with the State Normal School of Valley City, N. D., is now closing his connection in that institution, and has planned a series of recitals to extend as far West as Seattle, and proposes to start a school of music at Portland. Mr. Carson has been very successful both as a teacher and a singer.

C. E. N.

Hendrika Troostwyk in Concert

Hendrika Troostwyk, violinist, a daughter of Isadore Troostwyk, instructor of violin in the Yale University School of Music, New Haven, Conn., was soloist at the recent concert of the Adelphi College Glee Club in Brooklyn. Miss Troostwyk displayed a facile technique, a good tone and an excellent style in an Adagio by Reiz, a Serenade by Brdla and the Vieuxtemps "Ballade and Polonaise."

Musical Fire Bells Terrify Town

EMMITSBURG, MD., June 21.—At the centenary celebration of St. Joseph's College, in this city, the chorus sang "Centennial Bells," composed especially for the occasion by Fritz Gaul. During its rendition the chapel bell and the fire bells of the town were rung, to the consternation of many of the inhabitants who, not knowing the cause, feared a great conflagration.

W. J. R.

Litchfield Choral Union Sings

NORFOLK, Conn., June 21.—The Litchfield County Choral Union gave a complimentary concert to the Litchfield County University Club in the Music Shed on June 11, following which the latter organization and its invited guests held its annual banquet.

W. E. C.

"IT IS FINISHED" HEARD

Angelo M. Read's Cantata Is Admirably Sung in Buffalo

BUFFALO, N. Y., June 16.—The pupils of Angelo M. Read were heard in recital at the latter's studio on Norwood avenue on the morning of June 15. Those taking part were Mary Case, Lillian Metzler, Martha Renwick, Pearl Jaynes, Winifred Beam and G. Clinton Sweet, Jr.

Mr. Read's cantata, "It Is Finished," received a hearing at the second annual concert of the St. Catherine's Choir Union on the evening of June 1.

It received a reverent and sympathetic interpretation and the solemn and impressive text was sung appreciatively. The organ part is quite as interesting as the vocal parts and was played with admirable finish by the organist, Anna M. Williams.

Preceding was a concert in which organ and voice intermixed.

A London critic observes that Brahms seems to have written his variations for piano on a theme of Handel's in the spirit of an American cyclist who enters on a six-day race, the key of B flat being the mad-deningly dreary track.

Leading articles in THE

MUSICIAN

for July are:

The Bach Festival at the Greek Theatre, University of California, Jo Shipley Watson; Public School Music and the Public School Taste, W. S. B. Mathews; How Gounod Wrote Faust, Charles E. Doran; Beethoven as he Appeared to his Contemporaries, Mathilde Winter; How to Interest Little Pupils in the Scales, Marie Benedict; Teaching Children Successfully, Octavia Hudson. Special Departments for Singers, Organists, Choirmasters, Violinists, the Children. Answers to Queries; Musical News, etc., also Twenty-four pages of Music.

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